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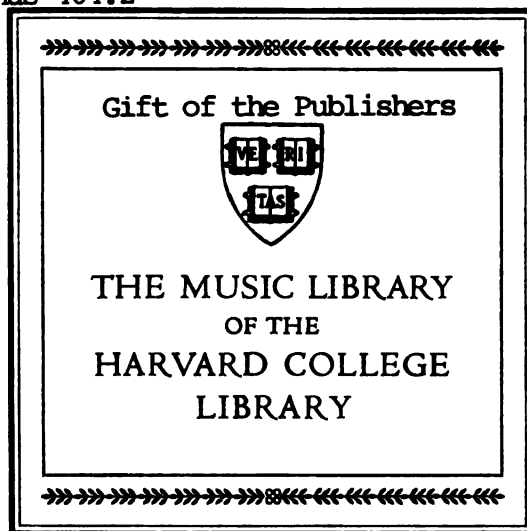
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O YE TEARS! O YE TEARS!

Words by Dr. MACKAY.

Musio by FRANZ ABT.

VOICE

ANDANTINO.

PIANO.

1. O ye tears! O ye
2. O ye tears! O ye
3. O ye tears! O ye
4. There is light up - on my

tears! that have long refused to flow, Ye are wel - come to my heart, .. thawing, thaw - ing like the
 tears! I am thank - ful that ye run, Though ye come from cold and dark, .. ye shall glit - ter in the
 tears! till I felt ye on my cheek, I was sel - fish in my sor - row; I was stub - born, I was
 path! there is sun - shine in my heart, And the leaf and fruit of life.... shall not ut - ter - ly de-

snow; p The ice-bound clod has yield - ed, and the ear - ly snow-drops spring, And the heal - ing fountains
 sun; The rainbow can - not cheer us, If the showers re - fuse to fall, And the eyes that can - not
 weak. Ye have giv'n me strength to con - quer, and I stand e - rect and free- And know that I am
 part. Ye restore to me the freshness and the bloom of long a - go O ye tears! O hap - py

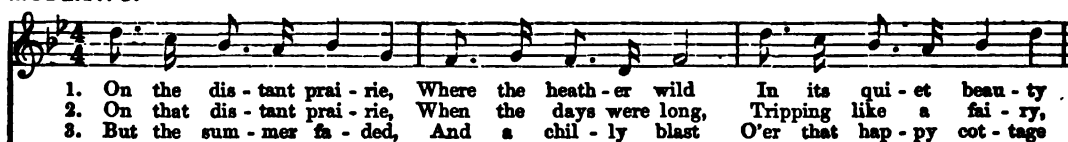
gush, .. and the wil - der - ness shall sing. O ye tears! O ye tears!
 weep, .. are the sad - dest eyes of all. O ye tears! O ye tears!
 hu - man, by the light of sym - pa - thy. O ye tears! O ye tears!
 tears! I am thankful that ye flow. O ye tears! Happy tears!

ROSALIE THE PRAIRIE FLOWER.

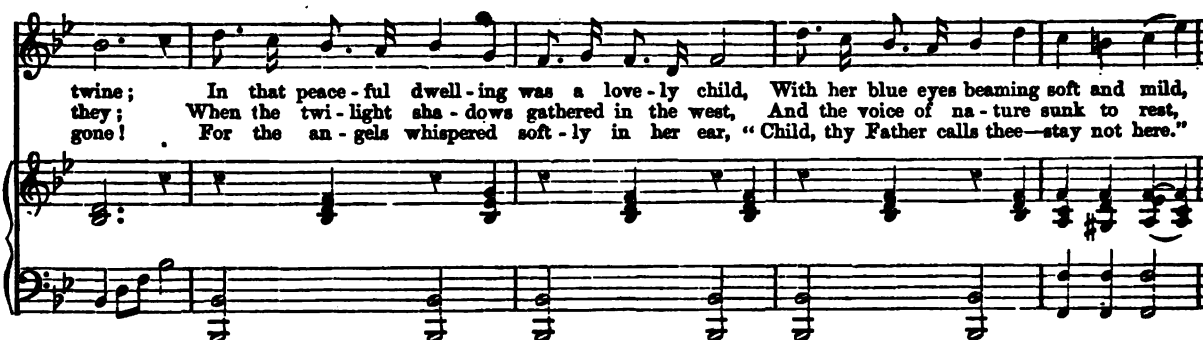
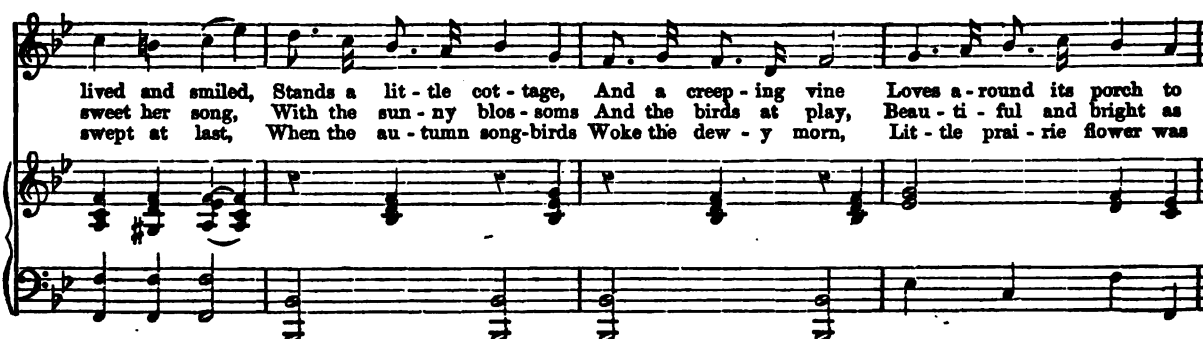
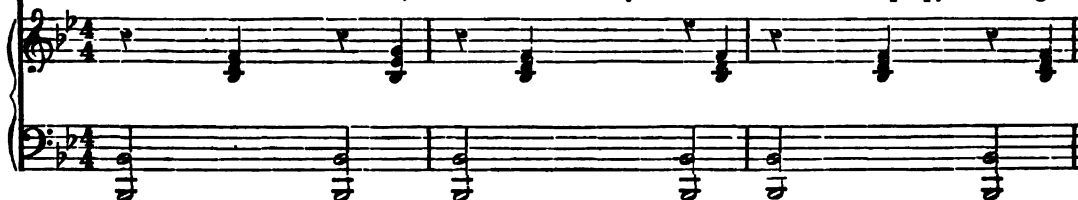
MODERATO.

G. F. ROOT.

VOICE.



PIANO.

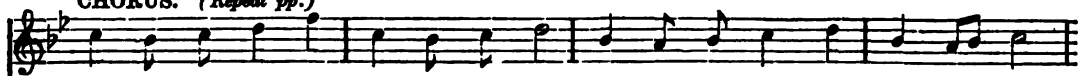


ROSALIE THE PRAIRIE FLOWER.

5

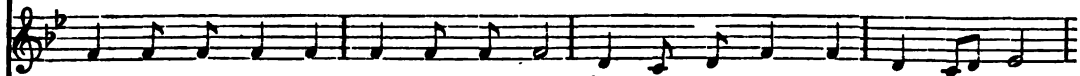
CHORUS. (*Repeat pp.*)

AIR.



1. Fair as a li - ly, joy - ous and free, Light of that prai - rie home was she;

ALTO.



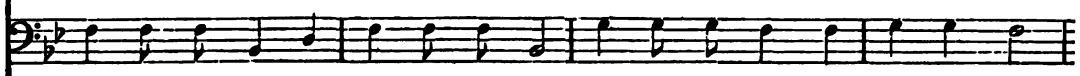
2. Fair as a li - ly, joy - ous and free, Light of that prai - rie home was she;

TENOR.



3. Tho' we shall nev - er look on her more, Gone with the love and joy she bore;

BASS.



PIANO.



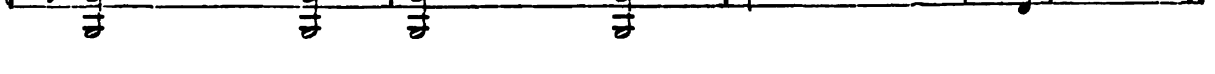
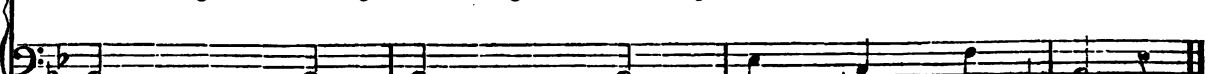
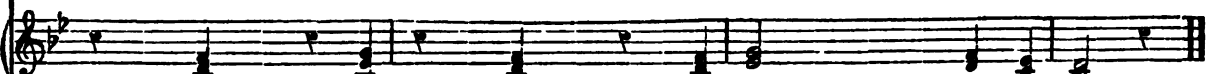
Eve - ry one who knew her, felt the gen - tle power Of Ro - sa - lie, the prai - rie flower.



Eve - ry one who knew her, felt the gen - tle power Of Ro - sa - lie, the prai - rie flower.



Far a - way she's blooming, in a fade - less bower, Sweet Ro - sa - lie, the prai - rie flower.



IN THE EYE THERE LIES THE HEART.

English Version by GEORGE LINLEY.

Composed by FRANZ ABT.

VOICE.

ANDANTE MA NON TROPPO.

PIANO.

p 1. Thro' the eyes the heart doth
2. What a joy one look can

speak, To each look thy gaze be turn - ing, When with love thy soul is burn - - ing, And
give, From the eyes where love is dwell - ing, When two hearts with rap - ture swell - ing, In each

thou thy fate..... wouldst seek. Read the lan - guage of the eye, There is truth in all its
oth - er on - - - ly live; Hope, with glowing tints doth shine, Earth to them is full of

pp *dim.*

glan - ces, Far more truth than wis - dom fan - cies, Lo!.... with-in its flash - es lie. Thro' the
glad - ness, Free from sor - row, care or sad - ness, Ah!.... the light of love's di - vine. Thro' the

pp *dim.*

IN THE EYE THERE LIES THE HEART.

7

eyes the heart doth speak, To each, look, thy gaze be turn-ing, When with love thy soul is
burn-ing; Thro' the eyes the heart doth speak.

p

THE TELLER.

O. KELLER.

VOICE.

ADAGIO ESPRESSIVO.

PIANO.

1. Swift fades the land I love be-hind..... me, The
2. Where-e'r my cru-el fate shall guide.... me, My

ra-ving sea before me lies, The drea-ry wind so cold-ly blow-ing But echoes back my mournful
heart for thee shall ever burn, In mem'-ry tho' I oft may see thee, Alas! for me there's no re-

mf

sighs. turn. *p* May heaven watch o'er thee, while far, while far from thee I
May heaven, &c. *f ff*

The first system of the musical score for 'The Exile'. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'sighs. turn.' and 'May heaven watch o'er thee, while far, while far from thee I'. The piano accompaniment starts with a rest, followed by a series of chords and a melodic line. Dynamic markings include *p* (piano) and *ff* (fortissimo).

roam. *p* Fare - well, thou land where hope is blighted, Fare - well, my Fath - er - land, my home. Fare -

The second system of the musical score. The vocal line continues with the lyrics 'roam.' and 'Fare - well, thou land where hope is blighted, Fare - well, my Fath - er - land, my home. Fare -'. The piano accompaniment continues with a series of chords and a melodic line. Dynamic markings include *p* (piano).

well, thou land where hope is blighted, Fare - well, my Fath - er - land, my home. Fare - well, my Fatherland, my

The third system of the musical score. The vocal line continues with the lyrics 'well, thou land where hope is blighted, Fare - well, my Fath - er - land, my home. Fare - well, my Fatherland, my'. The piano accompaniment continues with a series of chords and a melodic line. Dynamic markings include *p* (piano).

home. Farewell, my Fath - er - land,..... my home.

The fourth system of the musical score. The vocal line continues with the lyrics 'home. Farewell, my Fath - er - land,..... my home.'. The piano accompaniment continues with a series of chords and a melodic line. Dynamic markings include *p* (piano).

I'D BE A STAR.

CHARLES H. GERKEN.

ANDANTINO.

VOICE.

PIANO.

p DOLCE. *dim.*

1. I'd be a star, a lit - tle star, To shine in yon dark vault a -
 2. I'd be the wind, the sum - mer wind, That wan - ders o'er thy vel - vet....
 3. I'd be a flow'r, a lit - tle flow'r, And on - ly bloom to wor - ship...
 4. I would be thine, I wor - ship thee, By all that is earth - ly, di -

bove; A sin - gle ray to gleam a - far, Or a - ny thing that thou would'st
 cheek; So I might leave a kiss be - hind, And hear thy voice in kind - ness
 thee; Con - tent if thou for one short hour Would'st deign to look and smile on
 vine! My ev' - ry pulse beats but for thee; I would be thine, I would be

love; A sin - gle ray to gleam a - far, Or a - ny thing that thou would'st love.
 speak; So I might leave a kiss be - hind, And hear thy voice in kindness speak.
 me; Content if thou for one short hour, Would'st deign to look and smile on me.
 thine; My ev'ry pulse beats but for thee, I would be thine, I would be thine.

p *colla voce*

THE MURMURING SEA.

HB U E T T.

Words by Mrs. CRAWFORD.

Music by S. GLOVER.

PIANO.

Piano introduction musical notation in G major, 6/8 time. The right hand features a melody with a trill on the first measure, while the left hand provides a steady accompaniment. Dynamics include piano (p) and crescendos (cres.) and decrescendos (decres.).

1st Voice.

First vocal entry musical notation. The melody is written on a single staff with lyrics underneath. The piano accompaniment continues below. Dynamics include piano (p).

1. Mur-mur-ing sea! beau-ti-ful sea! How I love to list to thy mel-o-dy, When the
 2. Mur-mur-ing sea! beau-ti-ful sea! I no more shall sail o'er thy wa-ters free; But I

Second vocal entry musical notation. The melody continues with lyrics. The piano accompaniment provides harmonic support. Dynamics include piano (p).

winds are still in thy rock-y caves, And the sweet stars glance on thy pur-ple waves, And the
 watch the ships till they fade from sight, And my fan-cy fol-lows their trackless flight, And my

2d Voice.

Second vocal entry musical notation. The melody continues with lyrics. The piano accompaniment provides harmonic support. Dynamics include piano (p).

sweet stars glance on thy pur-ple waves; 'Tis then I dream of the dis-tant land, Where I
 fan-cy fol-lows their trackless flight; Bound-ing away to their des-tined mart, To the

THE MURMURING SEA.

11



left a lov - ing and joy - ous band; Oh! dear - er than ev - er, they seem to be, As I
land so dear to my lone - ly heart; Oh! dear - er than ev - er, it seems to me, As I



muse on the shore of the mur - mur - ing sea! As I muse on the shore of the mur - mur - ing sea!
muse on the shore of the mur - mur - ing sea! As I muse on the shore of the mur - mur - ing sea!

TRANQUILLO.



A TEMPO.
Mur - mur - ing sea! beau - ti - ful sea! Oh! dear - er than ev - er they seem to be, As we
Mur - mur - ing sea! beau - ti - ful sea! Oh! dear - er than ev - er they seem to be, As we
A TEMPO.

THE MURMURING SEA.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two staves. The lyrics are: "muse on the shore of the mur-mur-ing sea! the mur-mur-ing, mur-mur-ing sea! Beau - ti - ful" (with "CRES." above the final phrase). The piano accompaniment has two staves, with the right hand playing a continuous eighth-note pattern and the left hand playing a simple harmonic accompaniment.

Second system of the musical score. The vocal line continues with: "sea! beau - ti - ful sea! Mur - mur - ing, mur - mur - ing, mur - mur - ing sea! Beau - ti - ful" (with "CRES." above the final phrase). The piano accompaniment continues with the same patterns, including a piano (*p*) dynamic marking.

Third system of the musical score. The vocal line continues with: "sea! mur - mur - ing sea! Beau - ti - ful, beau - ti - ful, beau - ti - ful sea!" (with "CRES." above the first phrase and "DECRESC." below the second). The piano accompaniment continues with the same patterns, including a piano (*p*) and piano-piano (*pp*) dynamic marking.

BIRD OF BEAUTY.

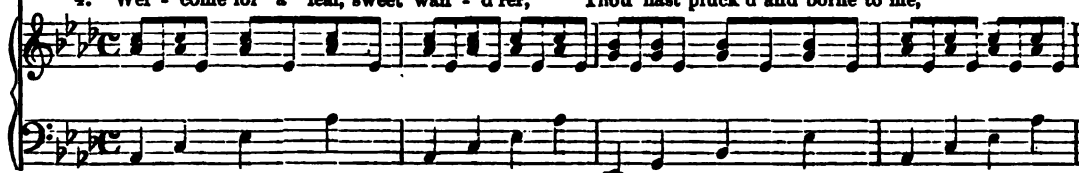
Miss M. B. SCOTT.

VOICE.



1. Bird of beauty, whose bright plum - age Spar - kles with a thousand dyes,
2. Com'st thou to me in the si - lence Of my snow-clad home to cheer,
3. Where the southern ro - ses blos - som, By the prairie's spreading plain,
4. Wel - come for a leaf, sweet wan - d'r'er, Thou hast pluck'd and borne to me,

PIANO.



Soft thy notes and gay thy ca - rol, Though stern winter rules the skies, Soft thy notes and gay thy
Dost thou bear a mes - sage to me, From the friends belov'd and dear? Dost thou bear a mes - sage
I have lis - ten'd to thy war - bling, Charm - ed by the ma - gic strain, I have lis - ten'd to thy
Bear - ing words of joy and glad - ness, Min - gled with sweet me - lo - dy, Bear - ing words of joy and

ca - rol, Tho' stern win - ter rules the skies. La, la, la, la, la, la, la, la, la, la, la, la, la! La, la, la, la, la, la,
to me, From the friends beloved and dear? La, la, &c.
war - bling, Charmed by the ma - gic strain. La, la, &c.
glad - ness Min - gled with sweet mel - o - dy. La, la, &c.

RALL.

la! La, la, la, la, la, la, la, la, la, la, la, la, la! La, la, la, la, la, la, la, la, la!

THE MIDNIGHT MOON.

BY U. H. T. T.

Written by Mrs. CRAWFORD.

Composed by S. GLOVER.

ANDANTE.

VOICE.

PIANO.

p *pp*

ORCH. *sf* *rit.*

1st VOICE.

1. The midnight moon is beau - ti - ful, When ris - ing from the sea,..... She guides the wan - d'ring
2. There is no voice or language heard Those radiant orbs a - mong,.... And yet they breathe at

2d VOICE.

ma - ri - ner A - cross the wa - ters free,..... The shining stars are el - o - quent Within their gold - en
midnight hour In sweet and solemn song,..... To earth and sea's re - motest shores, They tell the pow'r di-

THE MIDNIGHT MOON.

15

RAIL. *DUNT. A TEMPO.*

spheres..... When oft be - fore the musing mind They bring the lost of years. The midnight moon is
vine,..... That launch'd them thro' the realms of night, In boundless space to shine. The midnight moon, &c.

RAIL. *A TEMPO.*

beau - ti - ful, When ris - ing from the sea,.... She guides the wand'ring mar - in - er.... A - cross the wa - ters

DOLOR. *CRIS.*

free,.. The mid - night moon is beau - ti - ful, When ris - ing from the sea,..... The mid - night moon is

p *CRIS.*

RAIL. *A TEMPO. CRIS.*

beau - ti - ful, When ris - ing o'er the sea.....

RAIL. *CRIS.* *PEU.* *CRIS.*

I BREATHE ONCE MORE MY NATIVE AIR.

Words by W. J. C.

Music by R. F. HARVEY.

MODERATO.

VOICE.

PIANO.

1. I breathe once
2. I've found the

RALL.

more my na - tive air, And hail each hap - py, hap - py scene That ris - es
hour so fond - ly sought And weep, but these are, joy - ous tears, That rapture of

round me ev - 'ry where, As tho' I left but yes - ter - e'en. O, how I
of a mo - ment bo't By long and wea - ry ab - sent years. O, how, &c.

RALL. A TEMPO.

I BREATHE ONCE MORE MY NATIVE AIR.

17

love thee, E - rin dear When roam - ing on a for - eign strand, In

fan - cy still my steps were here— Home of my heart, my native land. In

fan - cy still my steps were here.... Home of my heart, My na - tive land.

I WANDERED BY THE BROOK SIDE.

Words by R. MONCKTON MILNES, Esq.

Music by JAMES HINE.

ALDANTE AFFETUOSO.

VOICE

1. I wan - - der'd by the brook side, I wan - - der'd by the mill; I
 2. I sat..... beneath the elm tree, I watch'd.... the long, long shade, And
 3. He came not, ah! no, he came not, The night..... came on a - lone; The
 4. Fast, si - - lent tears were flowing, When some - - thing stood be - hind— A

PIANO.

could not hear the brook flow, The noi - sy wheel was still; There was no burr of
 as it grew still long - er, I did not feel a - - said; For I list - en'd for a
 lit - tle stars sat one by one, Each on his gold - en throne; The ev - 'ning air pass'd
 hand was on my shoul - der, I knew its touch was kind; It drew me near - er,

grass - hopper, No chirp of a - ny bird— But the beat - ing of my own heart.... was
 foot - fall, I list - en'd for a word— But the beat - ing of my own heart.... was
 by my cheek, The leaves a - bove were stirr'd— But the beat - ing of my own heart.... was
 near - er, We did not speak one word— But the beat - ing of our own hearts.... was

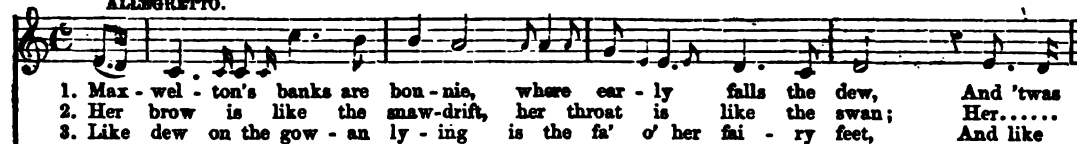
all the sound I heard.
 all the sound I heard.
 all the sound I heard.
 all the sound we heard.

ANNIE LAWRIE.

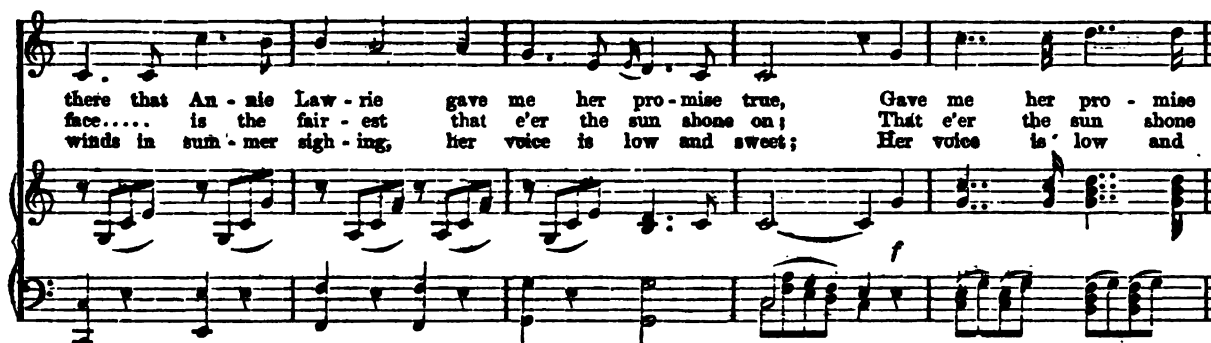
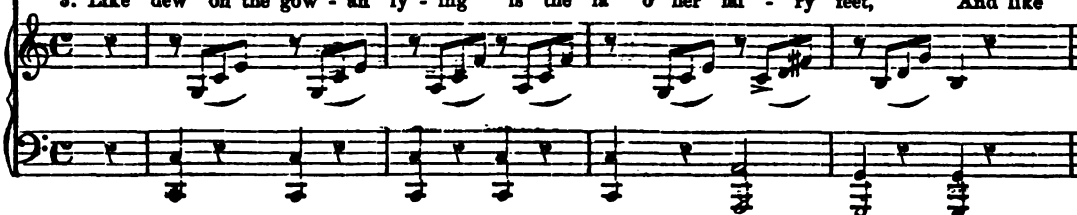
SCOTCH BALLAD.

ALLEGRETTO.

VOICE.



PIANO.



WE MET BY CHANCE,

A BALLAD.

Words by W. BARTHOLOMEW.

Music by F. KUCKEN.

ALLEGRETTO.

VOICE. 1. When eve - - ning brings the

PIANO. *sf*

twilight hour, I pass a lone - ly spot, Where oft she comes to call the flow'r We

call— "For - get me not." She nev - er whis - pers, Go, nor Stay, She

WE MET BY CHANCE.

21

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The tempo is marked 'A TEMPO' and the key signature is one flat (B-flat major or D minor). The lyrics are: 'nev - er whis - pers, Go, nor Stay; We meet by chance — the u - sual way — We meet by chance, the u - sual way — We meet by chance, we meet by chance, We meet by chance, the u - sual way.'

2.

Once,—how, I cannot well divine,
Unless by chance,—we kiss'd ;
I found her lips were close to mine,
So I could not resist ;
As neither whispered, Yea, nor Nay,
They met by chance—the usual way.

3.

The roses, when the zephyrs woo,
Impart what they receive ;
They sigh, and sip the balmy dew,
But never whisper, Give.
Our love is mutual, this we know,
Though neither tells the other so.

WILL YOU LEAVE THE LAND, JESSIE?

J. W. CHERRY.

MODERATO.

VOICE.

PIANO.

1. O will you leave the land, Jes - sie? Will you leave the home, The dear spot of your
 2. When you're far a - way, Jes - sie? Far a - cross the main, You will of - ten

p

birth, Jes - sie, Far a - way to roam? Will you seek a - broad, Jes - sie,
 sigh, Jes - sie, To be back a - gain, Back a - gain at home, Jes - sie,

CRES. *p*

On some foreign strand, For joys that may be found, Jes - sie, In our na - tive land?
 With the friends of yore, Friend you've left for aye, Jes - sie, Friends you'll see no more.

WILL YOU LEAVE THE LAND, JESSIE?

23

SOLO. What tho' oth - er skies, Jes - sie, Brighter be than ours? What tho' oth - er lands, Jessie,
Here your ear - ly days, Jes sie, Peace - ful - ly were spent; Here your lov - ing heart, Jessie,

RALL.

COLLA VOCE.

Boast of gay - er flow'rs..... What are charms like these, Jes - sie, What are they to you?
Al - ways finds con - tent,..... Go not, then, a - broad, Jes - sie, For you'll ne - ver find

If you lack the hearts, Jes-sie,—Hearts that love you true. If you lack the hearts, Jessie,
Tru - er hearts than those, Jes-sie, You will leave be - hind; Tru - er hearts than those, Jessie,

A TEMPO.
Hearts that love you true.
You will leave be - hind.

A TEMPO. *fz* *fz* *RALL.* *FIN.*

Where are the Friends of my Youth?

GEORGE BARKER.

ANDANTE CON ESPRESS.

VOICE.

PIANO.

1. Where are the friends of my youth, Say,
2. Say, can I ev - er a - gain— Such

A TEMPO.

RALL.

where are those cherish'd ones gone?
ties can I ev - er re - new?

And why have they dropp'd with the leaf,
Or feel those warm pulses a - gain,

Ah! why have they left me to
Which beat for the dear ones I

mourn? Their voi - ces still sound in mine ear,
knew? The world as a win - ter is cold,

Their fea - tures I see in my dreams,
Each charm seems to van - ish a - way,

And the
My...

WHERE ARE THE FRIENDS OF MY YOUTH ?

25

world is a wil - derness drear, As a wide spreading de - sert it seems. Ah!.....
heart is now blighted and old, It shares in all na - ture's de - cay; Ah!.....

where are the friends of my youth, Ah! where are those cher-ish'd ones gone? And
where are the friends of my youth, Say, where are those cher-ish'd ones gone? And

why have they dropp'd with the leaf, Ah! why have they left me to mourn.
p AD LIB. A TEMPO.

FIRST VERSE. SECOND VERSE.
A TEMPO.
RETARD. RETARD.

WHAT WILL YOU DO, LOVE?

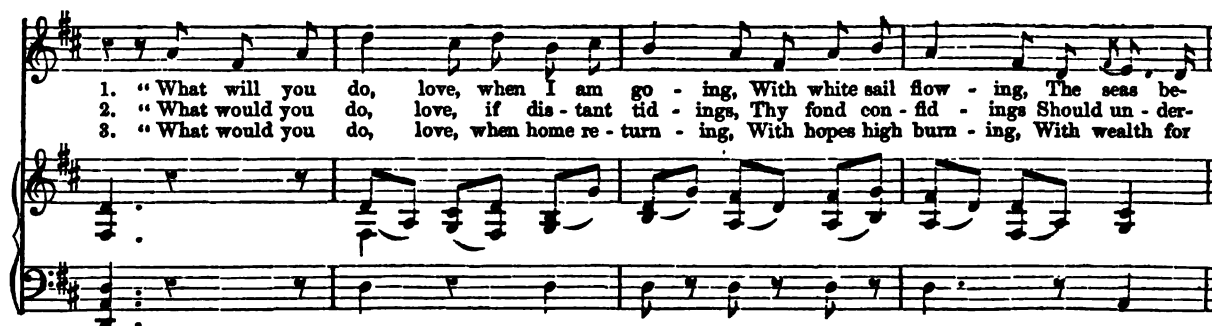
A BALLAD.

Written and Composed by SAMUEL LOVER.

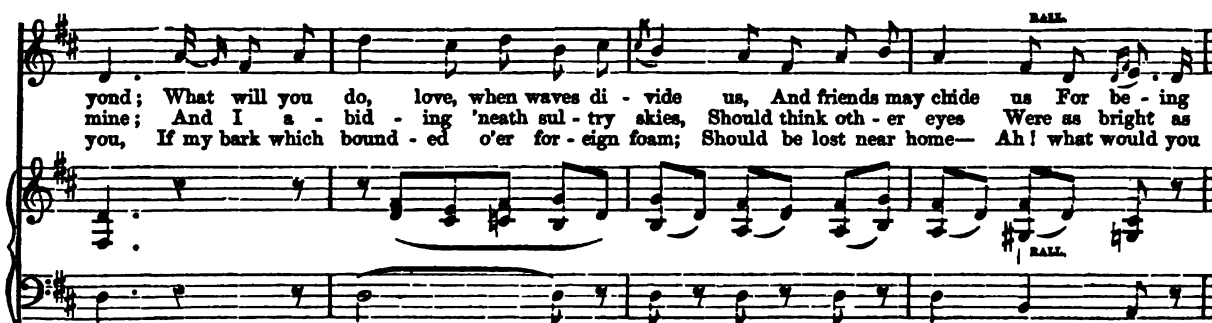
ANDANTE CON ESPRESSIONE.

VOICE.

PIANO.



1. "What will you do, love, when I am go - ing, With white sail flow - ing, The seas be -
 2. "What would you do, love, if dis - tant tid - ings, Thy fond con - fid - ings Should un - der -
 3. "What would you do, love, when home re - turn - ing, With hopes high burn - ing, With wealth for



yond; What will you do, love, when waves di - vide us, And friends may chide us For be - ing
 mine; And I a - bid - ing 'neath sul - try skies, Should think oth - er eyes Were as bright as
 you, If my bark which bound - ed o'er for - eign foam; Should be lost near home— Ah! what would you

WHAT WILL YOU DO, LOVE?

27

fond?" "Tho' waves di - vide us, and friends be chid - ing, In faith a - bid - ing, I'll still be
 thine?" "Oh! name it not! tho' guilt and shame Were on thy name, I'd still be
 do?" "So thou wert spar - ed, I'd bless the mor - row, In want and sor - row, That left me

true, And I'll pray for thee on the storm - y o - cean, In deep de - vo - tion—That's what I'll
 true, But that heart of thine, should an - oth - er share it, I could not bear it—What would I
 you! And I'd welcome thee from the wast - ing bil - low, This heart thy pil - low—That's what I'd

do."
 do?"
 do!"

A **RIILLO.**

“URIELLA.”

SONG AND CHORUS.

GRAZIOZO.

H. P. DANKS.

PIANO.

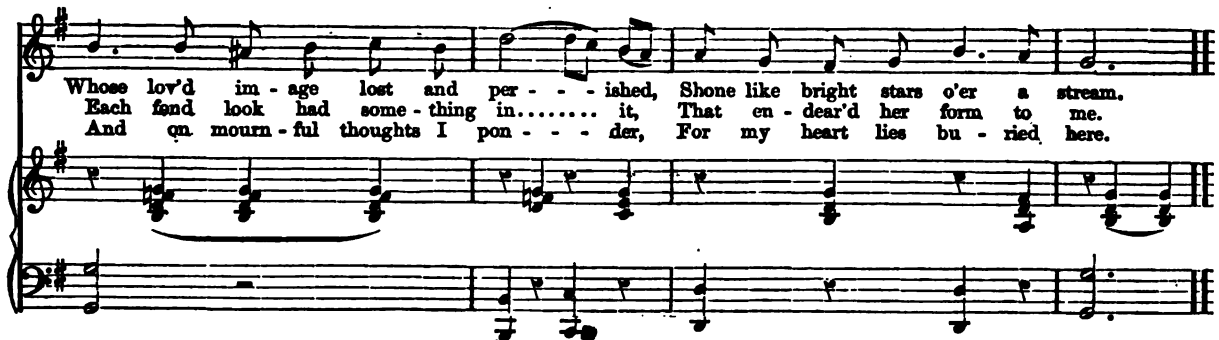
1. Close be - side a rip - pling riv - er, Where the sweet - est ze - phyr's stray ;.....
 2. Where the for - est path was wild - est, There she lov'd the most to roam ;.....
 3. But her soul is now a - bove me, 'Mid the realms of peace and rest ;.....

I could kneel and weep for - ev - er, By a lit - tle mound of clay.
 Where the soft winds blew the mild - est, U - ri - el - la made her home.
 And the form God gave to love me, Dwells for - ev - er with the blest.

'Neath it lies my i - dol cher - ished, Rose - bud of my boy - hood's dream ;
 Sing - ing like the charm - ing lin - net, Laugh - ing, bright, and full of glee ;
 Still a - bout this grave I wan - der, While the au - tumn leaves grow sere, -

"URIELLA"

29



Whose lov'd im - age lost and per - - - ished, Shone like bright stars o'er a stream.
Each fond look had some - thing in..... it, That en - dear'd her form to me.
And on mourn - ful thoughts I pon - - - der, For my heart lies bu - ried here.

CHORUS.

TENOR.

SOPRANO.

ALTO.

BASS.

PIANO,



There's a grave be - side the riv - er, Where the weep - ing wil - lows
There's a grave be - side the riv - er, Where the weep - ing wil - lows



rise; There I could weep for - ev - er, There my U - ri - el - la lies. *Repeat p*
rise; There I could weep for - ev - er, There my U - ri - el - la lies. *Repeat p*
Repeat p

THOU MUST LEARN TO FORGET.

A BALLAD.

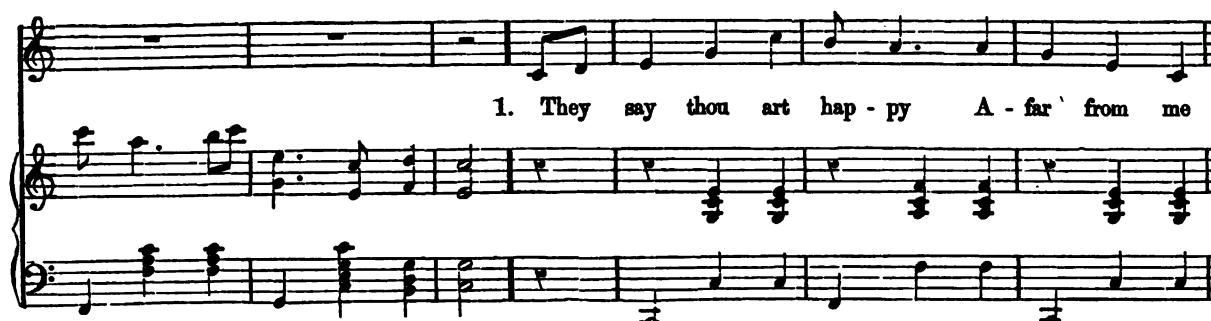
Words and Music by A. BROOKS EVERETT, M. D.

VOICE.


PIANO.



1. They say thou art hap - py A - far from me



now, With the smile on thy lips, And the light on thy brow! But I know that my



THOU MUST LEARN TO FORGET.

31

name Thrills the chords of thy heart, With a sor - row - ful mu - sic, That will ne - ver de

part; I know that my i - mage Is haunt - ing thee yet. Thou hast learn'd to re

mem - ber—Thou must learn to for - get.

2 Yes, thou must forget me,
And all the bright hours
That have lighted our pathway
Like dew-drops the flowers.
Let the words we have spoken
Be blotted away
From the beautiful tablet
Of thy life's early day.
Ah! the hopes of our childhood,
How early they set!
Though 'tis sweet to remember,
Thou must learn to forget!

3 For why should'st thou love me,
And doat on me still?
I can never requite thee,
The love thou dost feel;
I would rather thy heart
Should forget and be free,
Than to leave thee in sorrow
On life's stormy sea.
Ah! the hopes of our childhood,
How early they set!
Though 'tis sweet to remember,
Thou must learn to forget!

Musio by Mrs. ELIZA WINSTANLEY.

ANDANTINO
ESPRESSIONE.



1. The sun is crown - ing hap - py hills, In mis - sy pur - ple clad ; To

SON REFRAIN.

hearts that can - not feel *my* ills, His ve - ry shade is glad ; Yet

COLLA VOCE.

THE SUN IS CROWNING HAPPY HILLS.

33

did his rays in oth - er days Round her a ha - lo pour,----- So

RAIL. A TEMPO.

CHOR. *COLLA VOCE.*

sad - ly on the sun I gaze For ev - er, ev - er - more; So sad - ly on the

p *CHOR.*

sun I gaze, For ev - er, ev - er - more.

CHOR. RAIL.

2 The wind is waving merry trees,
The homes of joyous birds;
You say it has no melodies
Attuned to mournful words;
But, ah, each tree of hers no less
It wav'd in days before—
And now 't will speak of happiness
To me, ah, never more!

3 The stream goes winding ever on,
With music all its own;
And sportive fly, and silent swan,
Find joy in every tone—
But mem'ry hears, in bygone years,
Her voice beside the shore;
And now the ripple sounds like tears,
That fall for evermore.

THEY TELL ME I SHALL LOVE AGAIN.

A BALLAD.

Words by W. JONES.

Musio by STEPHEN GLOVER.

ANDANTE CON ESPRESSIONE.

VOICE

PIANO.

1. They tell me I shall
2. In some, hope's flow'rs, tho'

love a - gain! That oth - ers still may weave
pass - ing brief, May still a fresh - ness wear;
A - round my heart as firm a chain As
But mine are in the "yel - low leaf," That

THEY TELL ME I SHALL LOVE AGAIN.

35

here for whom I grieve; They lit - tle know me who can deem I
 ev - ry wind can sear; Some lone - ly bo - som yet may seek A

can so soon for - get,..... Or dim the light of that sweet dream I
 so - lace to its pain,..... But ev - ry chord of mine would break Be-

live but to re - gret,..... Or dim the light of that sweet dream,..... I
 fore it lov'd a - gain,..... But ev - ry chord of mine would break,..... Be-

live, I live but to re - gret!
 fore it lov'd, it lov'd a - gain!

THOU ART GONE, THOU ART GONE!

A BALLAD.

STEPHEN GLOVER.

ANDANTE CON MOTO.

VOICE.

PIANO.

p PED. * PED. CRES. DECRES.

1. Thou art gone — thou art gone — And my heart goes with thee, To thy
 2. Thou art gone — thou art gone — But, per - chance,..... it may be That thy

p

far dis - tant home, O'er the dark..... rest - less sea,..... I had
 heart may be mine, As my own..... clings to thee ;..... Ah ! that

CRES.

THOU ART GONE, THOU ART GONE!

37

DECRESC. CRESC.

hopes, they are fled, I had dreams — they are o'er — And I
 thought sends new life Through each quick throb - bing vein — Yes, in

CRESC.

DECRESC. CRESC.

weep while I fear That you love me no more; And I
 joy and in peace We may yet meet a - gain; Yes! in

CRESC. DECRESC. CRESC.

DIM. RIT.

weep while I fear That you love me — you love me no
 joy and in peace We may yet — we may yet meet a

DIM. RIT.

more —
 gain —

A TEMPO.

CRESC. PED. * PED. CRESC. DECRESC.

SHE MAY SMILE ON MANY.

HOWARD GLOVER.

ALLEGRO MODERATO.

1. Let them hov - er round her,
2. Let them in the dan - ces,

Let them seek her side, Faith - ful I have found her, Ten - der, true and tried;
Clasp her pro - mised hand, I feel her lov - ing glances, They reach me where I stand;

So no anx - ious feel - ing Stirs my heart a - gain, Ne - ver doubts re - veal - ing
In her ears their voi - ces Whis - per court - ly praise, But I know her heart re - joice - es,

SHE MAY SMILE ON MANY.

39



Dark-est depths of pain. Care-less she of a - ny Flutterers in the sun,
On - ly in my praise. Care-less she &c.



Smile she may on ma - ny, Smile she may on ma - ny, Smile she may on



ma - ny, Yet she will love but one.



one.

SWEET SABBATH MORNING.

A SONG.

Words by W. S. PASSMORE.

Musio by W. T. WRIGHTON.

ANDANTE.

VOICE.

PIANO.

1. Sweet

Sab - bath morn ! di - vine - ly blest, To wea - ry mortals giv'n ; That all on this glad

day of rest, Might catch one glimpse of heaven. Then an - gels back its

SWEET SABBATH MORN.

41

por - tals roll, To list man's of - fered praise; And smile up - on the

hum - blest soul That loves that "Pearl of days!" And smile up - on the

hum - blest soul, That loves that "Pearl of days!"

2.

Sweet Sabbath chimes ! your welcome cry,
To every home is driven ;
Reminding all, each spire on high,
Doth point the way to heaven !
There clouds of angels fair are seen,
To chant their Maker's praise ;
Through one eternal evergreen
Of glorious Sabbath days !

3.

Sweet Sabbath eve ! thy blest repose
To weary souls seems given ;
As earnest of the calm that glows
For aye in yonder heaven !
Great Father ! bountiful and wise,
Inspire our hearts with praise ;
That we this gem of time may prize,
Thy hallowed " Pearl of days ! "

STILL IN MY DREAMS THOU'RT NEAR.

Written by GEORGE LINLEY.

Composed by FOLEY HALL,
Author of "EVER OF THREE."

MODERATO.

VOICE.

PIANO.

1. Still in my dreams thou'rt near,..... Thy smile is on me beam - ing,
2. In the deep for - est shade,..... When gai - - ly birds are sing - ing,

Like the fair moon's pale ray,..... That sil - - vers ev' - - ry flow'r;..... Thy
Each well re - mem - ber'd scene..... With thee.... a - gain..... I share;..... Thine

soft toned voice..... still greets me, Like mu - sic sweet..... and clear,..... When
eyes are glow - - ing bright - - ly, With love's ce - les - - tial light,..... A -

STILL IN MY DREAMS THOU'RT NEAR.

43

stars..... are gleam - - ing O'er tree..... and tower.
round..... me fling - - ing A charm..... most fair.

RALL.

p

pp *A TEMPO.*
Still thro' the si - lent night,..... Thy spi - - rit seems to whis - - per, Ah!
Wak - ing or in my dreams,..... Thy spi - - rit still seems near.... me, Ah! &c.

pp *pp*

wel - come, all must ev - er be, That breathes.... of thee, that breathes of thee.

DIM. *RALL.*

f *DIM.* *RALL.*

ff *A TEMPO.*

1^a 2^a

1^a 2^a

SING ME AN ENGLISH SONG.

W. T. WRIGHTON.

ALLEGRETTO.

VOICE.

PIANO.

1. Sing me an En - glish song, With words kind, sweet and true ; For on - ly such as
2. What tho' the lay be old, And of - ten heard be - fore ; If mem - 'ry e - cho

you would speak Should e'er be sung by you. For on - ly such as you would speak Should
to its tones, 'Twill on - ly please me more— If mem - 'ry e - cho to its tones, 'Twill

RAIL.

e'er be sung by you. Your voice has al - ways charm'd me, What - e'er its tones ex -
on - ly please me more. Then keep all fi - ner mu - sic To charm some bril - liant

Sing me an English Song.

45



press'd, But when you sing an En - glish song, I love its ac - cents best.....
 throng, But when you sing for me a - lone, Give me an Eng - lish song.....



Sing me an En - glish song, With words kind, sweet and true! For on - ly such as
 Sing, &c.



you would speak Should e'er be sung by you. For on - ly such as you would speak Should



e'er be sung by you.

ROSE OF HAZELDEAN.

Composed by J. W. CHERRY,

Author of "SHELLS OF OCEAN."

ANDANTE.

VOICE.

PIANO.

mf *DOL.*

A - long the lone - ly moun - tain side, 'At
Her breath like flow'ring thorn was sweet, As

p *DOL.*

rit.

morn I chanc'd to stray, When sum - mer shone in bloom - ing pride, And all the world look'd
star - light was her eye; In ev' - ry grace and charm re - plete, She like the fawn swept

gay, I met a maid with tar - tan plaid, As fair as e'er was seen; I
by; The birds sing sweet - er to mine ear, The flow'rs are fair - er seen— All

ROSE OF HAZELDEAN.

47

ask'd her name—she, blush-ing, said, "I'm Rose of Ha-zel-dean." I ask'd her name—she,
na-ture smiles when she is near—Sweet Rose of Ha-zel-dean. All na-ture smiles when

blushing, said, "I'm Rose of Ha-zel-dean." Sweet Rose of Ha-zel-dean,
she is near—Sweet Rose of Ha-zel-dean. Dear Rose of Ha-zel-dean,

Sweet Rose of Ha-zel-dean, Dear to me thou't ev-er be, Sweet Rose of Ha-zel-
Sweet Rose of Ha-zel-dean, There's not a flow'r in na-ture's bow'r Like Rose of Ha-zel-

dean.
dean.

ONLY FOR THEE.

ROMANCE.

Music by GEORGE LINLEY.

ANDANTE MOSSO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a dense, rhythmic accompaniment of sixteenth-note chords. Dynamics include *mf* and *f*, and the section concludes with a *RETARD.* marking.

The vocal entry begins with a treble clef and a key signature of two flats. The melody is accompanied by a piano accompaniment of chords. The lyrics are:

1. On - ly for thee..... My heart is beat - ing, True to its trust, Each thought, love, is thine;

2. On - ly for thee..... Mid scenes of glad - ness, Pines my fond heart, If thou art not nigh;
 The piano part continues with a steady accompaniment of chords, marked *p*.

The vocal line continues with the lyrics:

Sad, when a - part, Joy - ous, when meet - ing, Earth's brightest hopes A - round thee' twine.

On - ly for thee, When full of sad - ness, Balm to bestow, Still, still I sigh;
 The piano accompaniment continues with a consistent rhythmic pattern. A *RALL.* marking appears above the vocal line.

The vocal line continues with the lyrics:

An - gel of life! Sooth - ing its strife, 'Neath thy dear away Care fades a - way.....

For - tune may frown, False ones dis - own, Naught shall I rue, So thou art true.....
 The piano accompaniment continues with a consistent rhythmic pattern. A *TEMPO.* marking appears below the piano part, and a *RETARD.* marking appears above the vocal line.

ONLY FOR THEE.

49

..... On - ly for thee,..... Each moment sighing, Lonely the hours, When
 On - ly for thee,..... In sleep or wak - ing, Throbs my glad heart, With

ACOM.
 TEMPO.

thou art not near.... Blest when thy voice, Soft - ly re-ply - ing, Falls..... like mu - - - sic
 vis - ions of love; Sweet thoughts of thee, Oft on me break - ing, Shine with lus - - - tro

On mine ear. On - ly for thee, Beats my fond heart, Ah! 'tis beat - ing,
 From a - bove.

TEMPO.
 RIT.

On - ly (My heart is beat - ing on - ly for thee, beat - ing on - ly) for thee.

RIT. 1. 5.
 RIT. 2.

OH, TAKE ME TO THY HEART AGAIN!

Words by JESSICA RANKIN.

Music by M. W. BALFE.

ANDANTE

VOICE

PIANO

1 Oh take me to thy heart a - gain! I nev - er more will grieve thee, All
2. I think how ve - ry sad and lone, This life would be with - out thee, For

joys are fled, and hope is dead, If I in - deed must leave thee. For - give the wild..... and
all the joys my heart hath known, Are close - ly twined a - bout thee. Oh teach me to..... sub-

mf. A TEMPO.

pp. COLLA VOCE. A TEMPO.

an - gry words, This way - ward heart hath spo - - ken; I did not dream those
due the pride That wound - ed thee so blind - ly, And be once more the

OH, TAKE ME TO THY HEART AGAIN!

51

cherish'd cords So light - ly could be bro - ken. Oh take me to thy
gen - tle guide Who smiled on me so kind - ly. Then take me, &c.

heart a - gain, I nev - er more will grieve thee; All joys are fled, and

hope is dead, If I in - deed must leave thee— If I in - deed must leave

thee.

OH, WERE I BUT A MOONLIGHT'S RAY.

KUCKEN.

ANDANTE CON ESPRESSIONE.

VOICE.

PIANO.

1. Oh, were I but a moon-light's

ray, O'er flow - ers night - ly sweep - ing, I would in - to her

win - dow stray, And fond - ly kiss her, sleep - ing. She would sus - pect not, sweet - ly

dream - ing, The kiss - es on her fore - head stream - ing; Be - fore the morning's gold - en

DOL. *p* *LEGATO.* *sf* *sf* *SEMPRE CRESCENDO.* *DIM.* *f* *p* *PED.*

OH, WERE I BUT A MOONLIGHT'S RAY.

53

flow,..... *sf* Once on her lips I'd fond - ly, ling - 'ring glow, Be.

sf *p* *sf* *p*

fore the morn - ing's gold - en flow..... *sf* Once on her lips I'd fond - ly, ling'ring

sf

glow.
ON REPRIS.

1st & 2d Verses. Last Verse.

2. Oh,

f *pp*

2.
Oh, were I but a nightingale,
With tales of secret longing
Would I make echo dell and vale,
With loving couples thronging ;
I'd sing, from deepest heart outpouring,
The praise of her I am adoring,
And, round her early path and mine,
A wreath of song should ever light and shine.

3.
Oh, could I but a rose-bud be,
Her little room perfuming,
Where her soft eyes would smile on me,
And watch my lonely blooming ;
I would, her bosom fair adorning,
Be dying once upon a morning ;
There is no place on earth like this,
Where death is an eternal dream of bliss.

No Flag but the Red, White and Blue!

Words by Miss J. M. PARKER.

Musio by A. P. H.

VOICE.

PIANO.

1. No
2. Wo!
3. Up!
4. God

flag but the old flag—the Red, White and Blue, With the stars of a Un - ion un - bro - ken and true; A-
wo! to the trai - tor who drags to the mire The flag crimson'd deep with the blood of his sire; If he
up, with the Stars and the Stripes, and go forth To save our great Un - ion, brave men of the North! Nor
bless the old flag, as He ev - er has done Since He strengthen'd the arm of our own Washington; And

rise and de - fend it! ye sons of the brave, Whose blood bought the ban - ner your val - or must save.
rouse up the le - gions on land and on sea, Who are rea - dy to die for the Flag of the Free!
rest till the Star-Spangled Ban - ner ye see Tri - umph - ant - ly float from the Pal - met - to tree!
God bless the free - men, de - vot - ed and true, Who are rea - dy to die for the Red, White and Blue!

NO FLAG BUT THE RED, WHITE AND BLUE.

55

CHORUS.

SOPRANO.

A - rise and de - fend it! ye sons of the brave, Whose blood bought the ban - ner your

ALTO.

TENOR.

A - rise and de - fend it! ye sons of the brave, Whose blood bought the ban - ner your

BASS.

PIANO.

val - or must save. val - or must save.

val - or must save. val - or must save.

THE MEMORY OF THEE.

A BALLAD.

Written by W. R. T. D.

Composed by JOHN W. MORGAN.

ANDANTE CON ESPRESSIONE.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a tempo marking of 'ANDANTE CON ESPRESSIONE.' The voice part starts with a whole rest, followed by a series of notes corresponding to the lyrics. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand. The score includes a 'RITARD.' (ritardando) marking in the piano part. The lyrics are as follows:

1. For - get thee? ne - ver! years may fly, Whole a - ges pass a -
 2. Ah! could I but for one short hour That hap - py time re -

THE MEMORY OF THEE.

57

way, And all things beau - ti - ful on earth..... May with - er and de -
call, When thou didst pledge to me thy faith,..... What - ev - er might be -

cay; And wea - ry tho' this life may seem, One so - lace still there'll
fall; But tho' this life may wea - ry seem, One so - lace, &c.

be..... One re - com - pense for all my woes— The me - mo - ry of

thee, The me - mo - ry of thee.

LONG, WEARY DAY.

Music from the German.

English words by CHARLES JAYS.

ALLEGRO MODERATO.

VOICE.

1. The lone - ly day, at last, In pain and woe has passed, The lone - ly day, at last, In pain and
 3. Oh, bet - ter far to me Than si - lent death would be, Oh, bet - ter far to me Than si - lent

PIANO.

mf

woe has passed, And evening shadows find me weep - ing, When I my win - dow raise, Up - on the
 death would be, To live and mourn, his mem - 'ry keep - ing, For he might come a - gain, Up - on his

p **LEGATO.**

CRES.

night to gaze, Yet am I weep - ing, while all are sleep - ing. When I my window raise, Up - on the
 heart to strain, And say: thou'rt mine, love, O stay thy weep - ing! For he might come a - gain Up - on his

CRES.

DECREES. RIT.

night to gaze, Yet am I weep - ing, while all are sleeping.
 heart to strain, And say: thou'rt mine, love, O stay thy weeping.

DECREES.

LONG, WEARY DAY.

59

2. He of - ten said to me, When sad my heart might be, He of - ten said to me, When sad my
4. Oh Lord! my love is dead! To thee his soul is fled. Oh Lord! my love is dead! To thee his

mf

heart might be:— For me, sometime, shalt thou be weep - ing, When I have left thee lone, And far a -
soul is fled. My heart and soul were in his keep - ing, Ne'er shall I see him more! For that I

way have gone, Shalt thou be weep - ing when all are sleep - ing. When I have left thee lone, And far a -
grieve so sore, For that am weep - ing when all are sleep - ing. Ne'er shall I see him more! For that I

CRS.

DECREAS. RIT.

way have gone, Shalt thou be weep - ing when all are sleeping.
grieve so sore, For that am weep - ing when all are sleeping.

DECREAS.

LITTLE SUNBEAM.

Words by J. E. CARPENTER.

Music by HENRY FARMER.

VOICE.

PIANO.

1. We called her lit - tle Sun - beam, She seemed so fresh and fair, Her smile it was the
 2. My Sun - beam, had you seen her, With eyes so blue and mild, No an - gel e'er se-
 3. When win - try winds be - reft us Of flowers the sum - mer spread, My lit - tle Sun - beam

one beam, For all to love and share; But when she from the wild wood Brought sim - ple flow'rs to
 ren - er, And yet in grace a child; You then had known that beau - ty Springs not from pride of
 left us, I know not where she fled; But still fond mem'-ry lin - gers Up - on those hap - py

COLLA VOCE *TRIO*

me, She gave me back my child - hood, With all its mirth and glee. It seemed that with the
 birth, And felt there was a new tie To bind you to the earth. To call back brighter
 hours, When first with fan - cy fin - gers, She culled the wood-land flowers. And still her smile is

LITTLE SUNBEAM.

61

flowers, The song-bird's joy - ful strain, And all youth's hap - py hours, Came back to me a -
hours, Where darkness else would be, As she, with those sweet flowers, That told so much to
one beam, That speaks of Heav'n to me;—God shield my lit - tle Sunbeam, Wher - ev - er she may

ACCEL.

CRES.

gain, And all youth's hap - py hours Came back to me a - gain. It seemed that with the
me, As she, with those sweet flowers, That told so much to me. To call back brighter
be. God shield my lit - tle Sunbeam, Wher - ev - er she may be. And still her smile is

RETARD.

COLLA VOCE.

TEMPO.

pp

flowers, The song-bird's joy - ful strain, And all youth's hap - py hours Come back to me a - gain.
hours, Where dark-ness else would be, As she, with those sweet flowers, That told so much to me.
one beam, That speaks of Heav'n to me, God shield my lit - tle Sunbeam, Wherev - er she may be.

AD LIB.

flowers, The song-bird's joy - ful strain, And all youth's hap - py hours Come back to me a - gain.
hours, Where dark-ness else would be, As she, with those sweet flowers, That told so much to me.
one beam, That speaks of Heav'n to me, God shield my lit - tle Sunbeam, Wherev - er she may be.

J U A N I T A .

SPANISH BALLAD.

By Hon. Mrs. NORTON.

ALLEGRETTO.

VOICE.

PIANO.

1. Soft o'er the fountain Ling'ring falls the southern moon ;

2. When, in thy dreaming, Moons like these shall shine again,

Far o'er the mountain Breaks the day too soon! In thy dark eye's splendor,

And daylight, beam-ing, Prove thy dreams are vain. Wilt thou not, re-lent-ing,

JUANITA.

63

SLOWER.

Where the warm light loves to dwell, Weary looks, yet ten - der, Speak their fond fare - well!

For thine absent lov - er sigh, In thy heart con - sent - ing To a prayer gone by?

SLOWER.

A TEMPO.

TENDERLY.

Ni - ta! Jua - ni - ta! Ask thy soul if we should part! Ni - ta! Jua - ni - ta! Lean thou on my heart.

Ni - ta! Jua - ni - ta! Let me lin - ger by thy side! Ni - ta! Jua - ni - ta! Be my own fair bride!

A TEMPO.

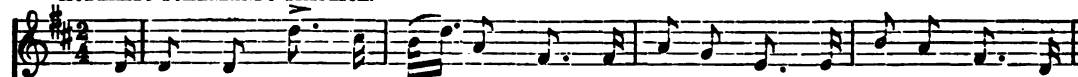
TENDERLY.

mf

'TIS MIDNIGHT HOUR.

MODERATO SCHERZANDO SIMPLICI.

VOICE.



1. 'Tis mid - night hour, the moon shines bright, The dew-drops blaze be - neath her ray, The
2. 'Tis mid - night hour, from flow'r to flow'r, The wayward ze - phyr floats a - long, Or

PIANO.



twin - kling stars their trem - bling light Like beauty's eyes dis - play ; Then sleep no more, though
lin - gers in the sha - ded bow'r, To hear the nightbirds' song ; Then sleep no more, though

round thy heart Some ten - der dream may i - dly play, For mid - night song with ma - gic art, Shall
round thy heart Some ten - der dream may i - dly play, For mid - night song with ma - gic art, Shall

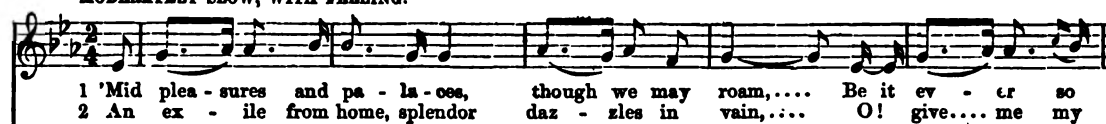
chase that dream a - way.
chase that dream a - way.

pp *DOLCE E LEGATO.* *CRESC.* *DIM.*

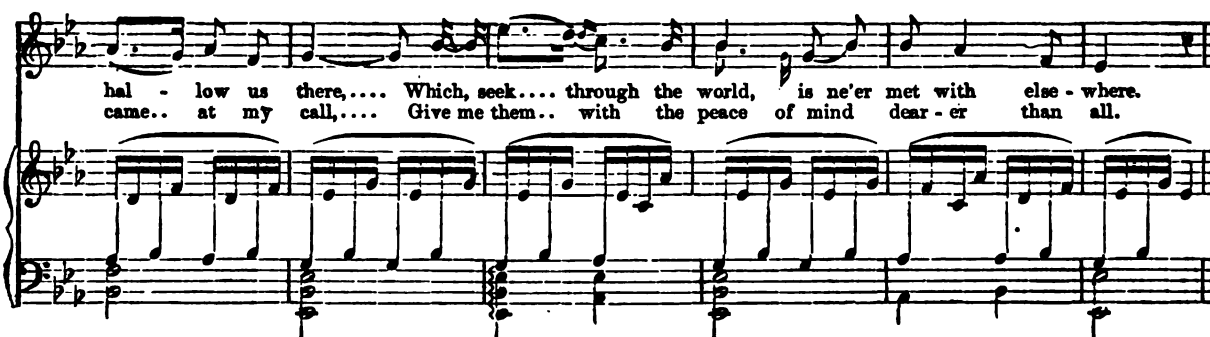
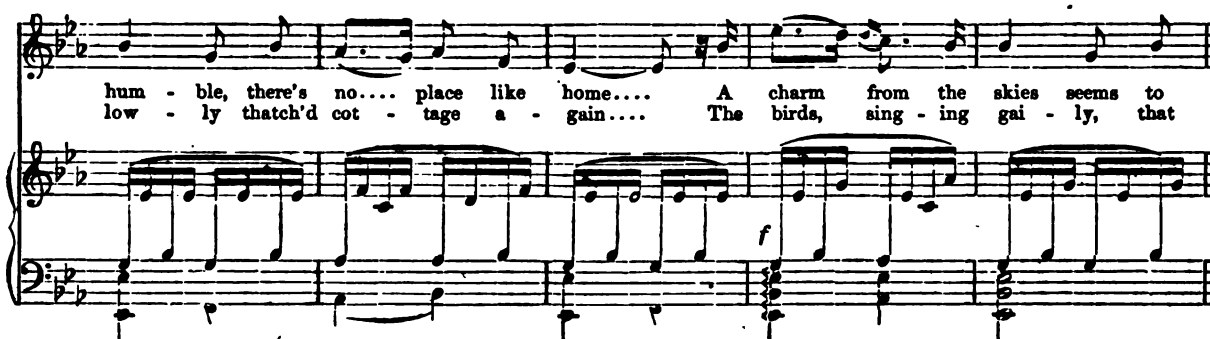
HOME, SWEET HOME.

MODERATELY SLOW, WITH FEELING.

VOICE.



PIANO.



I Love, I Love but Thee!

A BALLAD.

Words by ISAAC SCAIFE, ESQ.

Music by STEPHEN GLOVER.

ANDANTE CON ESPRESSIONE.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'ANDANTE CON ESPRESSIONE'. The introduction consists of two systems of piano accompaniment. The first system features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *p* and *FED.*. The second system continues the melody and bass line, with dynamic markings of *f*, *sf*, and *DECR.*. The piano introduction concludes with a final chord. The vocal melody enters in the third system, with two verses of lyrics. The lyrics are: '1. Ah! breathe not that I can - not feel A fer - vent love for 2. Ah! then, be - lieve me when I say, Thou'rt dear - er far to thee, Be - cause I have not known thee long, Nor yet, thy faults can me Than all whom I have e'er be - held, Or yet may ev - er'. The piano accompaniment continues throughout the vocal melody, providing harmonic support. The score is framed by decorative corner ornaments.

1. Ah! breathe not that I can - not feel A fer - vent love for
2. Ah! then, be - lieve me when I say, Thou'rt dear - er far to

thee, Be - cause I have not known thee long, Nor yet, thy faults can
me Than all whom I have e'er be - held, Or yet may ev - er

I LOVE, I LOVE BUT THEE!

67

see!..... Ah! breathe not that this heart of mine, Which beats so faith - ful -
see!..... Thou'lt be my star, my guide, my hope, And still wher - e'er I

CRS.

ly, Doth cheat me when its murm'ring say.... I love, I love but
be, I'll think of thee a - lone, my love, I'll love, I'll love but

DEM. A TEMPO. p A TEMPO.

thee! Doth cheat me when its murm'ring say, I love but thee — I love, I love but
thee! I'll think of thee a - lone, my love, I'll love but thee — I'll love, I'll love but

CRS. sf

thee!
thee!

f PED. * PED. * sf DROPS. PED. p *

IN TEARS I PINE FOR THEE.

FROM THE OPERA "I LOMBARDI."

GIUSEPPE VERDI.

VOICE. *ANDANTE.* *CON GIOIA.*

1. Oh!
2. There

PIANO. *ESPANSO.*

gen - - - - - tile and soft the breeze now wakes, With breath from flow'rets steal - ing, While
is - - - - - not a sound but mur - m'ring waves, Or dew o'er flow'rets fall - ing, Each

o - - - - - ver the wave its sweet voice breaks, Mu - - sic and joy - - - - - re - veal - ing.
star - - - - - in the crys - tal wa - ter laves, To beau - - ty and light - - - - - now call - ing.

Yet night is lone - ly when thou'rt a - way, Bring - ing no joy to me; Ah! though
Oh! let not slumber now steal a - way Thy dear - est smiles from me; Ah! though

In Tears I pine for Thee.

69

bright - - ly moonbeams round me play, In..... tears I pine, I pine now for thee. Though
sweet - - ly beams may round me play, In..... tears I pine, I pine now for thee. Though

fp

bright - ly the moonbeams may round me play, In tears I pine..... I pine for thee; In tears now
sweet - ly, &c.

pinning, In tears I pine— I pine for thee; In tears I pine, I pine in tears for thee; In tears I

pine, I pine in tears for thee, for thee, for thee.....

pp

I'M LEAVING THEE IN SORROW.

A BALLAD.

Written by EDWARD J. GILL.

Music by GEORGE BARKER.

ANDANTE.

VOICE.

PIANO.

1. I'm leav - ing thee in sor - row,
2. I'm think - ing of the past, dear

RITARD. A TEMPO.

Annie, I'm leav - ing thee in tears; It may be for a long time, Annie, Per -
Annie, Thy locks were bright as gold; Thy smile was soft, but now, dear Annie, Our

I'M LEAVING THEE IN SORROW.

71

haps..... for ma - ny years. But 'tis more kind to part now, dear - est, Than lin - ger here in
 hearts..... seem growing old. Yet 'tis not time has stole the blos - soms From off thy cheek so

pain; To weep o'er joys that once were shi - ning, But ne'er may shine a - gain..... But
 fair; 'T was win - ter came too soon up - on us, And chill'd the flow'rets there..... And

ne'er may shine a - gain. I'm leav - ing thee, but weep not, An - nie, I'll come back yet to
 chill'd the flow' - rets there. I'm leav - ing thee, but weep not, An - nie, For when I've pass'd you

thee, And bring some hope and com - fort, An - nie, To one so dear to me.
 sea, I'll gath - er hope and com - fort, An - nie, And bring them back to thee.

HOW CAN I LEAVE THEE!

Arranged by F. B. THOMAS.

ANDANTE.

PIANO.

1. Must I then leave thee! From thee how can I part! Thou on - ly hast my heart, Dear one, be-

lieve. Thou hast this soul of mine, So closely bound to thine, No other can I love, Save thee a-

lone!

Arranged by F. B. THOMAS.

ANDANTE

PIANO.

1. Must I then leave thee! From thee how can I part! Thou on - ly hast my heart, Dear one, be

POOD MYSTERY

lieve. Thou hast this soul of mine, So closely bound to thine, No other can I love, Save thee a-

lone l

HOW CAN I LEAVE THEE!

73

2. Blue is a flow'r - et Call'd the For - get - me - not, Wear it up - on thy heart, And think of

me! Flow'r - et and hope may die, Yet love with us shall stay That can - not pass a - way, Dear one, be-

lieve.

8.

Would I a bird were!
 Soon at thy side to be,
 Falcon nor hawk would fear,
 Speeding to thee.
 When, by the fowler slain,
 I at thy feet should lie,
 Thou sadly should'st complain,
 Joyful I'd die!

HUSH, MY DARLING,

A SONG.

Written by CHARLES J. SPRAGUE.

J. FLOUVÉ.

ANDANTINO GRAZIOSO.

VOICE.

1. Hush, my darling, re - pose thee, up - on thy moth - er's

PIANO.

BOTTO VOCE. TRANQUILLO.

breast; An - gel arms shall en - close thee, and watch a - bove thy rest.

PIANO.

DOLCE.

AMABILE.

1. Far to the wood - land birds all are fled; Bright is the moon - shine high o - ver - head;

2. Oft - en, they tell us, God, in his love, In our dream fan - cy bears us a - bove;

3. Let not thy slum - ber be then so brief! From hu - man sor - row sleep gives re - lief;

PIANO.

p

HUSH, MY DARLING!

75

Soft - ly it shi - neth o'er all be - low, Where they are sleep - ing peace - ful - ly now.
 There all the an - gels joy - ful - ly sing, Glo - ry and prais - es un - to Heav'n's King.
 When thou a - wak - est, thy dream shall be Bless - ed il - lu - sions grant - ed to thee.

Hush, my dar - ling, re - pose..... thee, up - on..... thy moth - er's

SIMPLE QUINCENTE.

breast; An - gel arms shall en - close..... thee, and

watch a - bove thy rest. Sleep! Sleep!

pp

HER BRIGHT SMILE HAUNTS ME STILL.

Poetry by J. E. CARPENTER.

Music by W. T. WRIGHTON,
Author of "DEAREST SPOT ON EARTH TO ME IS HOME."

WITH EXPRESSION.

VOICE

PIANO.

p *cres.* *f* *dim.*

Tis years since last we met, And we

may not meet a - gain ; I have strug - gled to for - get, But the strug - gle was in

vain ; For her voice lives on the breeze, And her spi - rit comes at will ; In the

RALL. A TEMPO.

HER BRIGHT SMILE HAUNTS ME STILL.

77

mid - night on the seas, Her bright smile haunts me still. For her voice lives on the breeze, And her

RAIL *tr* *A TEMPO.*

RAIL *ff* *A TEMPO.*

spi - rit comes at will; In the mid - night, on the seas, Her bright smile haunts me still.

mf

1st and 2d times. Last time.

2. At the

2.

At the first sweet dawn of light,
When I gaze upon the deep,
Her form still greets my sight,
While the stars their vigils keep :
When I close mine aching eyes,
Sweet dreams my senses fill ;
And from sleep when I arise,
Her bright smile haunts me still.
When I close mine aching eyes,
Sweet dreams my senses fill ;
And from sleep when I arise,
Her bright smile haunts me still.

3.

I have sail'd 'neath alien skies,
I have trod the desert path,
I have seen the storm arise,
Like a giant in his wrath ;
Every danger I have known,
That a reckless life can fill ;
Yet her presence is not flown,
Her bright smile haunts me still.
Every danger I have known,
That a reckless life can fill ;
Yet her presence is not flown,
Her bright smile haunts me still.

EVER OF THEE!

Written by GEORGE LINLEY.

Composed by FOLEY HALL,
Author of "STILL IN MY DREAMS THOU'RT NEAR."

MODERATO.

VOICE.

PIANO.

1. Ev - er of thee, I'm fond - - ly dream - ing, Thy gentle voice my spi - rit can cheer ;
2. Ev - er of thee, when sad and lone - ly, Wand'ring a - far, my soul joy'd to dwell ;

Thou wert the star that, mild - - ly beam - ing, Shone o'er my path when all was dark and drear.
Ah! then I felt I lov'd thee on - - ly, All seem'd to fade, be - fore af - fec - tion's spell. *ALLEGRO.*

EVER OF THEE!

79

Still in my heart thy form I oher-ish, Ev-ry kind tho't, like a
Years have not chill'd the love I oher-ish, True as the stars bath my

The first system of the musical score for 'Ever of Thee!'. It features a vocal line and a piano accompaniment. The vocal line begins with a trill (tr) and contains the lyrics 'Still in my heart thy form I oher-ish, Ev-ry kind tho't, like a Years have not chill'd the love I oher-ish, True as the stars bath my'. The piano accompaniment includes dynamic markings 'p' and 'p'.

bird, flies to thee: Ah! nev-er till life..... and mem'--ry per-ish, Can I for-get how
heart been to thee: Ah! &c.

The second system of the musical score. The vocal line continues with the lyrics 'bird, flies to thee: Ah! nev-er till life..... and mem'--ry per-ish, Can I for-get how heart been to thee: Ah! &c.'. The piano accompaniment includes dynamic markings 'pp', 'p', 'p', 'f', and 'p'.

dear thou art to me. Morn, noon, and night, where'er I may be,... Fond-ly I'm dream-ing,

The third system of the musical score. The vocal line continues with the lyrics 'dear thou art to me. Morn, noon, and night, where'er I may be,... Fond-ly I'm dream-ing,'. The piano accompaniment includes dynamic markings 'p', 'f', 'cres.', and 'ff'.

ev-er of thee, Fondly I'm dreaming, ever of thee.

The fourth system of the musical score. The vocal line concludes with the lyrics 'ev-er of thee, Fondly I'm dreaming, ever of thee.'. The piano accompaniment includes dynamic markings 'p', 'p', 'p', 'f', and 'f'.

DO THEY THINK OF ME AT HOME?

A BALLAD.

Words by J. E. CARPENTER.

Musio by C. W. GLOVER.

MODERATO.

VOICE.

PIANO.



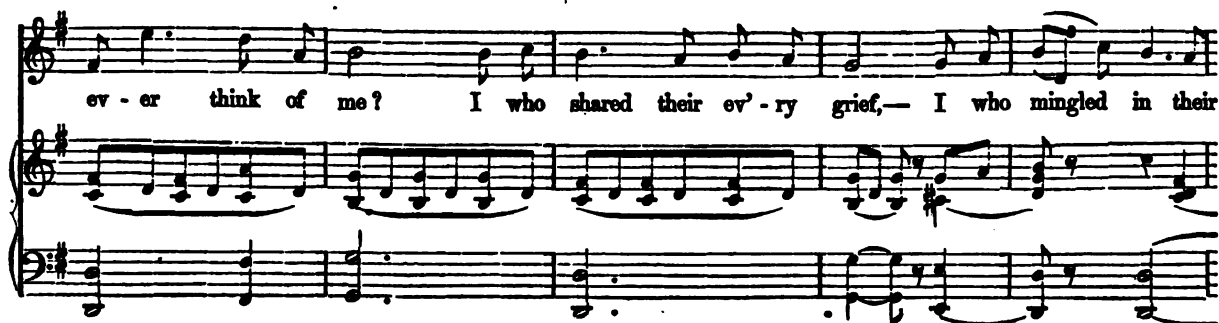
The first system of the musical score. It consists of a voice staff and a piano accompaniment. The piano part is marked 'mf' and 'Cresc.'.

1. Do they think of me at home? Do they



The second system of the musical score. It consists of a voice staff and a piano accompaniment. The piano part is marked 'p'.

ev - er think of me? I who shared their ev' - ry grief, — I who mingled in their



The third system of the musical score. It consists of a voice staff and a piano accompaniment.

DO THEY THINK OF ME AT HOME ?

81

glee ; Have their hearts grown cold and strange To the one now doom'd to roam ? I would

give the world to know— Do they think of me at home ? I would give the world to

know— Do they think of me at home ?

CRES.

2.

Do they think of me at eve ?
 Of the songs I used to sing ?
 Is the harp I struck untouched—
 Does a stranger wake the string ?
 Will no kind, forgiving word,
 Come across the raging foam ?
 Shall I never cease to sigh—
 Do they think of me at home ?

3.

Do they think of how I loved
 In my happy early days ?
 Do they think of him who came,
 But could never win their praise ?
 I am happy by his side,
 And from mine he'll never roam !
 But my heart will sadly ask—
 Do they think of me at home ?

CHARITY.

A SACRED SONG.

Written by C. JEFFERYS.

Composed by S. GLOVER.

MODERATO.

VOICE.

PIANO.

The first system of the musical score is for the 'MODERATO' section. It features a voice part and a piano accompaniment. The voice part begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

1. Meek and low-ly, pure and ho-ly, Chief a-
2. Hop-ing ev-er, fail-ing nev-er Tho' de-

DIM. RITARD. *f*

The second system continues the musical score. It includes the lyrics for two verses. The piano part features a 'DIM.' (diminuendo) and 'RITARD.' (ritardando) marking, followed by a forte (*f*) dynamic. The voice part continues with the lyrics.

mong the "blessed Three," Turning sad-ness in-to gladness, Heav'n-born art thou, Char-i-
ceived, be-lieving still; Long a-bid-ing, all con-fid-ing, To thy heav-en-ly Father's

RALL. RALL.

The third system concludes the musical score. It includes the final lyrics. The piano part features a 'RALL.' (rallentando) marking twice. The voice part ends with a final note.

CHARITY.

83

A TEMPO.

ty! Pity dwelleth in thy bosom, Kindness reigneth o'er thy heart, Gentle
will: Never weary of well-doing, Never fearful of the end; Claiming

A TEMPO.

The first system of the musical score for 'CHARITY.' features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a treble clef. The piano accompaniment is in G major, 4/4 time, and begins with a bass clef. The tempo is marked 'A TEMPO.' at the beginning of the system.

thoughts a-lone can sway thee, Judgment in thee hath no part. Meek and low-ly, pure and
all mankind as broth-ers, Thou dost all a-like be-friend. Meek, &c.

RETARD.

RETARD.

The second system of the musical score for 'CHARITY.' continues the vocal line and piano accompaniment. The tempo is marked 'RETARD.' at the beginning of the system.

ho-ly, Chief a-mong the "blessed Three," Turning sad-ness in-to gladness, Heav'n-born art

RALL.

RALL.

The third system of the musical score for 'CHARITY.' continues the vocal line and piano accompaniment. The tempo is marked 'RALL.' at the beginning of the system.

thou, Chari-ty!

sf DEL. RETARD.

The fourth system of the musical score for 'CHARITY.' concludes the piece. The tempo is marked 'sf DEL. RETARD.' at the beginning of the system.

COME WITH ME.

Written and Composed by MRS. ERIC BAKER.

ANDANTE CON GRAZIA.

VOICER.

PIANO.

1. Come with me a - mid the
2. Sad - ly life with me has

scenes, love, Where we two were wont to roam ; Where our last fare - well was spo - ken, I would
flee - ed, And its ma - ny chan - ges seem, Since the mo - ment that we part - ed, Like a

bid thee wel - come home. Lay in trust - ful, ling' - ring pres - sure, As of old, thine hand in
sad and troubled dream. List'ning to the tem - pest's ra - ging, By the em - bers' flick' - ring

COME WITH ME.

85

mine ; Once a - gain, in ear - nest gaz - ing, Let mine eyes, love, ques - tion
light, I have watch'd in pa - tient sad - ness, Many a wild and stor - my

thine. Tell me if in dis - tant wand'rings, O'er the wide and trou - bled
night. Still one tho't had pow'r to cheer me, In the hour of sharp - est

sea, In the lone - ly mid - night watch - ing, Have thy tho'ts come home to
pain ; 'Twas the mem'-ry of thy prom - ise,— Trust me, we shall meet a -

me ?
gain.

p

CALM ME TO REST.

FROM "LES VÊPRES SICILIENNES."

GIUSEPPE VERDI.

ANDANTE.

VOICE.

PIANO.

p LEGATO.

ORCH.

f *p* *pp*

ESPRESSIVO E LEGATO.

1. Shade of my mo - - ther! Keep vi - gil o'er me,
2. Thou who un - - tir - - ing Lull'd me to alum - bers,

ORCH.

While fears be - - fore me, And griefs at - tend.
In sweet - est num - - bers, Close to thy breast!

p

CALM ME TO REST.

87

f *p* *CRAN.*

Light of my child - - hood, Thou who didst love me, From skies a-
 Let mem'ries wake..... thee, Look on me smil - ing, Sor - row be-

CRAN.

f *p* *RALL.* *A TEMPO.*

bove me, Oh! guard me and de-fend..... Light of my child - - - hood!
 guil - - ing, Calm me to rest..... Let mem'-ries wake..... thee;

f *p* *COLLA PARTE.*

f *p* *f*

Thou who didst love me, Guard..... me from skies a - bove, Oh! guard, Oh!
 Look on me smil - ing, Calm..... me, Calm me to rest, Oh! calm, Oh!

CRAN.

guard me..... and... de - fend.
 calm me..... to rest.

p *piu legato.* *pp*

BONNIE DUNDEE.

SCOTCH BALLAD.

Newly Arranged by J. W. HOBBS.

CON SPIRITO.

VOICE.

PIANO.

Playfully.

PED.

1. To the Lords of Con - ven - tion 'twas
2. Dun - dee, he is mount - ed, he

Cla - ver - house spoke : " Ere the King's crown go down there are crowns to be broke ;— So
rides up the street, The bells they ring back - ward, the drums they are beat ; But the


each Ca - va - lier who loves ho - nor and me, Let him fol - low the bon - nets o'
Pro - vost (douce man) said : " Just e'en let it be, For the town is weel rid o' that

BONNIE DUNDEE.

89



Bon - nie Dun - dee. Come, fill up my cup, come, fill up my can, Come,
de'il o' Dun - dee." Come, &c.



sad - dle my hor - ses, and call out my men; Un - hook the west port and



let us gae free, For it's up wi' the bon - nets o' Bon - nie Dun - dee!"



3.
There are hills beyond Pentland, and lands beyond Forth,
If there's Lords in the South, there are Chiefs in the North;
There are brave Duinhe wassels, three thousand times three,
Will cry "Hey! for the bonnets o' Bonnie Dundee!"
Come, fill up my cup, &c.

4.
Then awa' to the hills, to the lea, to the rocks!
Ere I own a usurper, I'll crouch wi' the fox;
And tremble, false Whigs, in the midst o' your glee,
Ye hae nae seen the last o' my bonnet and me!
Come, fill up my cup, &c.

THE BLIND MAN AND SUMMER.

B. RICHARDS.

ANDANTINO.

VOICE.

PIANO.

1. Give
2. It

CON RITARD.

me thy hand, my lit-tle guide, And lead me to the door; That I may hail the
may be so, for in my youth The self-same joys were mine; I then could see the

p *CRAN.*

sum-mer sun, And feel its glow once more. Here let me sit in this sweet porch, Now
morn-ing rise, And watch the eve's de-cline; I then could trace each liv-ing thing That

CRAN. *CRAN.*

has - ten to your play, And leave the old man to his thoughts This calm and ho - ly
came a - cross my way, But now the blind man has no sun, For him it has no

CRAN. *CRAN.* *RALL.*

THE BLIND MAN AND SUMMER.

91

A TEMPO.

day. How beau - ti - ful must all things seem, Be - neath a sky so warm,..... The
ray! But hark! there is the boy re - turn'd, I know him by his laugh,..... Here

A TEMPO.

p

CANT. *ADORN.* *DOLCE.*

air that stirs these ho - ry looks Comes la - den with a charm; The whis - per of the
lead me back in - to my cot, I can - not trust my staff; And fail not when thy

RALL. *A TEMPO.*

p

RITARD.

leaves ap - pears, An in - ter - change of love, Or some low hymn from Na - ture's self, To
knees are bent, In ho - ly prayer at night, To thank thy God thou art not blind, And

CANT.

RALL.

smil - ing worlds a - bove.
bles Him for His light!

COLLA VOCE. *A TEMPO.* *ff*

TELL ME, WHERE DO FAIRIES DWELL.

HB U M T T.

Words by J. E. CARPENTER.

Music by STEPHEN GLOVER.

1st Voice. ALLEGRO VIVACE.

1. Tell me where do fairies dwell? Where they work each mystic spell? Tell me where their home can be, Where they sport in
2. Tell me, gentle sister dear, When the moon is shining clear, May not merry elves be seen, Where we know their

pp SEMPRE STACC.

2d Voice.

fan - ta - sy? Where they sport in fan - ta - sy? Far remov'd from human eyes, Yet their home is 'neath the skies,
steps have been? Where we know their steps have been? No! for we the spell should break, They the spot would soon forsake;

On the greenwood, in the dell, There the fai - ry creatures dwell! On the greenwood, in the dell,
Sometimes heard, but nev - er seen, Gen - tle spi - rits haunt the green! Sometimes heard, but never seen,

p DOLCE.

1st Voice. LENTO. RALL. A TEMPO.

2d Voice.

There the fai - ry creatures dwell! There the fai - ry crea - tures dwell! Singing so cheer - i - ly,
Gen - tle spi - rits haunt the green! There the fai - ry, &c.

pp SEMPRE STACC.

TELL ME WHERE DO FAIRIES DWELL?

93

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "fai - ry-like song, Dancing so mer - ri - ly all the night long, Singing so cheer-i - ly fai - ry - like song,"

Second system of the musical score. It features two vocal parts, labeled "2d Voice." and "1st Voice.", and a piano accompaniment. The lyrics are: "Dancing so mer-ri-ly all the night long. Dancing so mer-ri-ly, Singing so cheeri-ly, Dancing so mer-ri-ly,"

Third system of the musical score. It features two vocal parts, labeled "1st Voice." and "2d Voice.", and a piano accompaniment. The lyrics are: "Singing so cheer-i - ly, Singing, Dancing, Singing, Dancing, Singing, Dancing, Singing, Dancing,"

Fourth system of the musical score. It features a vocal line and a piano accompaniment. The lyrics are: "singing, dancing, singing, dancing, all the night long." The piano part includes dynamic markings such as *crz.*, *f*, and *ff*.

THERE'S A SIGH IN THE HEART.

DUETT.

ANNE FRICKER.

VOICE.

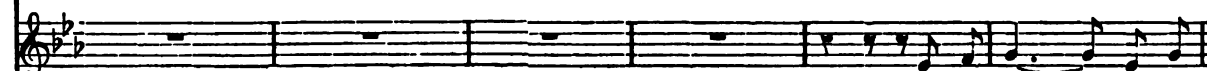


1st Voice. There's a sigh in the heart, tho' the lip may be

PIANO.



gay, When we think of the land — the land far a - way. There's a sigh in the



2d Voice. There's a sigh in the



heart, tho' the lip may be gay, When we think of the land — the land far a -



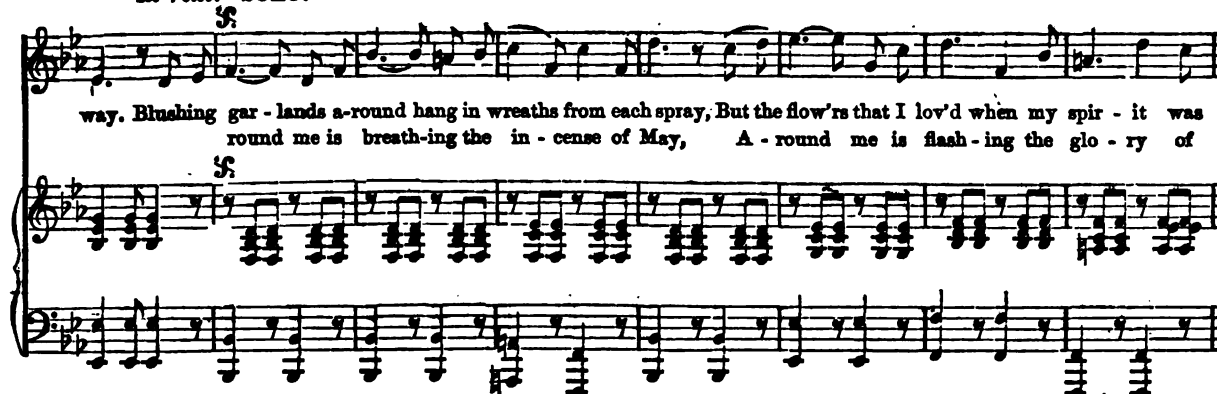
heart, tho' the lip may be gay, When we think of the land — the land far a -



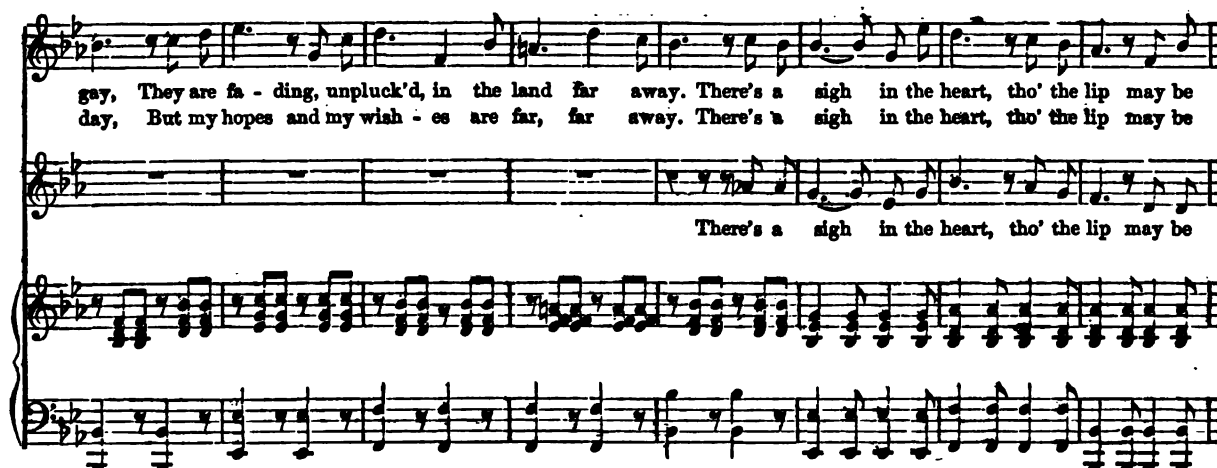
THERE'S A SIGH IN THE HEART.

95

1st Voice. SOLO.



way. Blushing gar - lands a-round hang in wreaths from each spray, But the flow'rs that I lov'd when my spir - it was
round me is breath-ing the in - cense of May, A - round me is flash-ing the glo - ry of



gay, They are fa - ding, unpluck'd, in the land far away. There's a sigh in the heart, tho' the lip may be
day, But my hopes and my wish - es are far, far away. There's a sigh in the heart, tho' the lip may be
There's a sigh in the heart, tho' the lip may be



gay, When we think of the land — the land far a - way.
gay, When we think of the land — the land far a - way.
gay, When we think of the land — the land far a - way. Sad - ly I gaze on the moon's bright
Faint - ly I pass on my wea - ri - some

THERE'S A SIGH IN THE HEART.

ray, And in fan - cy I fol - low its track far a-way. Sad - ly I list to the nightingale's
way, No hope of to - mor - row to cheer me to - day. While my eye shall grow dim, and my treas - es grow

There's a sigh in the heart, tho' the lip may be gay, When we
lay, It a - wakes but a dream of the land far a-way. There's a sigh in the heart, tho' the lip may be gay, When we
gray, Still my last thought shall be of the land far a-way.

think of the land — the land far a-way. A - way, Far a-way, far a-way.....

think of the land — the land far a-way. way, Far a-way, far a-way.....

PED. *

THE LAST ROSE OF SUMMER.

With New Accompaniment by JULES BENEDICT.

ANDANTE.

VOICE

PIANO.

DOLORE.

1. 'Tis the last rose of
2. I'll not leave thee, thou
3. So.... soon may I

summer, Left.. bloom - - ing a - lone, All her love - ly com - panions Are....
lone one, To... pine..... on the stem; Since the love - ly are.... sleeping, Go....
fol - low, When friend - - ships de - cay, And from Love's shi - ning cir - cle The...

fad - - - ed and gone, No flower of.... her kindred— No rose - bud is....
sleep..... thou with them; Thus kind - ly.... I.... scatter Thy leaves o'er the...
gems..... drop a - way! When true hearts lie withered And fond ones are...

CRES.

nigh,... To re - flect back her... blushes, Or give..... sigh for sigh.
bed,... Where thy mates of the... garden Lie scent - - less and dead,
flown,.. O!..... who would in - - ha - bit This bleak..... world a - lone?

f

pp

WILL YOU LOVE ME THEN AS NOW.

ANDANTE NON TROPPO.

VOICE

PIANO.

1. You have told me that you'
2. Tho' our youth may pass un-

love me, And your heart's thoughts seem to speak, As you look on me so fond-ly, And the
clouded, In a peace-ful hap-py home, Yet as year on year ad-van-ces, Changes

life blood, and the life blood tints your cheek; May I trust that these warm feel-ings Nev-er
must... chan-ges must up-on us come; For the step will lose its light-ness, And me

WILL YOU LOVE ME THEN AS NOW.

99

will grow cold and strange, And that you'll re-main un-al-tered, In this
hair be chang'd to grey, Eyes once bright give up their bright-ness, And the

CRESC.

DIM. RETARD. *A TEMPO.*
wea-ry world, this wea-ry world of change, When the shades of care or sor-row, Dim mine
hopes of youth, the hopes of youth de-cay; When all these have pass'd up-on me, And stern

RETARD.
eyes and cloud my brow, And my spi-rit sinks with-in..... me, Will you
age has touch'd my brow, Will the change find you un-chang-ing, Will you

RAIL. & OON EXPRESS. A TEMPO.
love me, will you love me then as now?
love me, will you love me then as now?

RAIL.

GAILY THROUGH LIFE WANDER.

Grindisi, from "La Traviata."

Adapted by G. LINLEY.

Composed by G. VERDI.

ALLEGRETTO.

PIANO.

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'ALLEGRETTO.' and the dynamics include 'f' (forte) and 'pp' (pianissimo). The score is written in a grand staff format, with a treble and bass clef. The first system begins with a forte (f) dynamic. The second system includes a 'Cresc.' (Crescendo) marking. The third system includes a 'pp' (pianissimo) marking. The fourth system concludes the piece with a final chord.

GAILY THROUGH LIFE WANDER.

101

1. Oh! gai - - - - ly, gai - ly, through life wan - - - der, O'er - cloud it
 2. Oh! cold..... would seem the day - beam glow - - - ing, If friend - ship's

pp

not... with sor - - - row: Ne'er cast..... a sha - - dow o'er to
 light were want - - - ing, If charms..... as by some spell en-

mor - - - row, If but to - day be fair. Our path is the
 chant - - - ing, While we its bright - ness share. Though 'mong the

pp

va - - ried as we go, From change to change suc - - - ceding, But
 flow - 'rets spring - - ing near, Weeds will be in - - - ter - twin - - ing, Yet

LEGATO.

GAILY THROUGH LIFE WANDER.

who Fate's frown.... is heed - - ing, If Love be smil - - ing there?.....
 while Love's sun.... is shin - - ing, The heart need not..... des - pair.....

RALL. *CRSS.*

..... Then, gai - - - - - ly through life wan - der, Dark - - - - - en not
 Then, gai - - - - - ly through life wan - der, Dark - - - - - en not

our.... ex - ist - ence with care.
 our.... ex - ist - ence with care.

pp

Sva

WHY DO SUMMER ROSES FADE.

Written by J. E. CARPENTER.

Composed by GEO. BARKER.

ANDANTE CON ESPRESSIONE

VOICE

1. Why do sum - mer ros - es fade— If not to show how fleet - ing
2. Then while sum - mer ros - es last, Oh, let's be friends to - geth - er,
3. But though sum - mer ros - es die, And love gives place to rea - son,

PIANO.

All things bright and fair are made, To bloom a - while as half a - fraid, To join our sum - mer
Sum - mer time will soon be past, When au - tumn leaves around us cast, And then comes win - try
Friendship pass without a sigh, And all on earth pass cold - ly by; It's but a win - try

greet - ing? Or do they on - ly bloom to tell How brief a sea - son love may dwell, Or do they on - ly
weath - er; Surely as the sum - mer's day, Friendship, too, will pass a - way, Sure - ly, as the
sea - son, And friendship, love and ros - es too, The spring-time shall a - gain re - new, And friendship, love and

bloom to tell How brief a sea - son love may dwell?
sum - mer's day, Friendship, too, will pass a - way.
ros - es too, The spring-time shall a - gain re - new.

COLLA VOCE. *f* A TEMPO.

BEAUTIFUL STAR.

B U N E T T.

S. GLOVER.

PIANO.

ALLEGRETTO.

The piano introduction consists of two systems of music. The first system is in 6/8 time, featuring a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature of 6/8. The bass staff has a key signature of two flats and a common time signature of 6/8. The music is marked 'ALLEGRETTO.' and 'sf' (sforzando). The second system continues the piano introduction, also in 6/8 time, with a key signature of two flats and a common time signature of 6/8. The music is marked 'f' (forte).

1st VOICE.

The first voice part consists of two systems of music. The first system is in 6/8 time, featuring a treble staff. The key signature is two flats (B-flat and E-flat) and the time signature is 6/8. The music is marked '1st VOICE.' and 'f' (forte). The second system continues the first voice part, also in 6/8 time, with a key signature of two flats and a common time signature of 6/8. The music is marked 'f' (forte).

1. Star..... of the Twi - - light — Beau - - ti - ful Star!..... Glad - - - ly I
2. Ea - - - ger - ly watch - ing, Wait - - ing for thee,..... Looks.... the lone

2d VOICE.

The second voice part consists of two systems of music. The first system is in 6/8 time, featuring a treble staff. The key signature is two flats (B-flat and E-flat) and the time signature is 6/8. The music is marked '2d VOICE.' and 'f' (forte). The second system continues the second voice part, also in 6/8 time, with a key signature of two flats and a common time signature of 6/8. The music is marked 'f' (forte).

hail.... thee, Shin - ing a - far..... Rest..... from your la - - bors,
maid - en, O'er the dark sea..... Soon..... as thou shin - est,

BEAUTIFUL STAR.

105

Chil - - dren of toil,..... Night..... clos-es o'er ye, Rest..... ye a -
Soft on the air,..... Borne..... by the light breeze, Float - - eth her

This.... is thy greet - ing, Sig - - nall'd a - far;.....
Watch.. o'er him kind - ly, Home from a - far;.....

while;.... This.... is thy greet - ing, Sig - - nall'd a - far;.....
prayer; .. Watch.. o'er him kind - ly, Home from a - far;.....

Star.... of the twi - - light - Beau - - ti - ful Star,..... Star of
Light .. thou his path - way - Beau - - ti - ful Star,..... Star of

Star.... of the twi - - light - Beau - - ti - ful Star,..... Star of the
Light .. thou his path - way - Beau - - ti - ful Star,..... Star of the

BEAUTIFUL STAR.

Twilight — Beautiful..... Star!..... Star of Twilight —
Twilight — Beautiful..... Star!..... Star of the Twilight —

The first system of the musical score for 'Beautiful Star'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: 'Twilight — Beautiful..... Star!..... Star of Twilight —' and 'Twilight — Beautiful..... Star!..... Star of the Twilight —'.

RALL.
Beautiful Star!.....
Beautiful Star!.....

RALL. **A TEMPO.**

The second system of the musical score. It begins with a 'RALL.' (Ritardando) marking. The vocal staves have the lyrics: 'Beautiful Star!.....' and 'Beautiful Star!.....'. The piano accompaniment features a 'RALL.' marking followed by an 'A TEMPO.' (Allegretto) marking. The piano part includes a wavy line indicating a change in tempo or dynamics.

The third system of the musical score. It continues the piano accompaniment from the previous system. The piano part features a wavy line indicating a change in tempo or dynamics. The system ends with a double bar line.

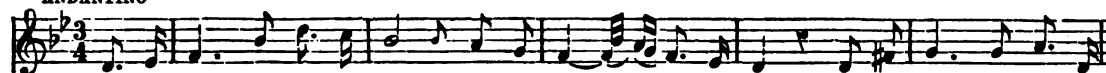
WHEN THE SWALLOWS HOMEWARD FLY.

107

FRANZ ABT.

ANDANTINO

VOICE.



1. When the swallows homeward fly, When the roses scatter'd lie, When from neither hill nor
2. When the white swan southward roves, To seek at noon... the orange groves, When the red tints of the
3. Hush, my heart, why thus complain, Thou must too.... thy woes contain; Tho' on earth no more we

PIANO.



STRINGENDO.

RETARD.



dale, Chants the sil - very night - in - gale, *pp* In these words my bleeding heart Would to thee its grief im-
west Prove the sun has gone to rest, In these words my bleeding heart Would to thee its grief im-
rove, Loud - ly breathing vows of love, Thou, my heart, must find re - lief, Yield - ing to these words be-



STRINGENDO COLLA PARTE.

TER.

A TEMPO.



part, When I thus thy im.....age lose; Can I, ah!
part, When I thus thy im.....age lose; Can I, ah!
lief, I shall see thy form..... a - gain, Though to-



can I e'er know re - pose— Can.... I, ah! can I e'er know re - pose?
can I e'er know re - pose— Can.... I, ah! can I e'er know re - pose?
day we part.... in pain— Though to - day we part.... in pain.



THERE'S MUSIC IN THE AIR.

QUARTETTE.

MODERATO.

G. F. ROOT.

TENOR or 1st BASS.

1st TENOR.

ALTO.

SOPRANO or 2d TENOR.

BASS.

1. There's mu - sic in the air....

2. There's mu - sic in the air....

3. There's mu - sic in the air....

PIANO.

When the in - fant morn is nigh, And faint its blush is seen.... On the bright and laugh - ing sky.

When the noontide's sul - try beam Reflects a gold - en light... On the dis - tant moun - tain stream.

When the twilight's gen - tle sigh Is lost on evening's breast, As its pensive beau - ties die.

THERE'S MUSIC IN THE AIR.

109

Many a harp's ex - tat - ic sound, With its thrill of joy profound, While we list en - chant - ed there To the
 When beneath some grateful shade Sorrow's aching head is laid, Sweetly to the spirit there Comes the
 Then, O then, the loved ones gone, Wake the pure, ce - les - tial song, An - gel voi - ces greet us there, In the

2d time, pp

music in the air.
 music in the air.
 music of the air.

THE SWORD OF BUNKER HILL.

QUARTETTE.

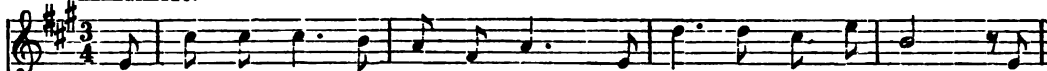
— 82233 —

Poetry by WM. ROSS WALLACE.

Music by B. COVERT.

ALLEGRETTO.

AIR.



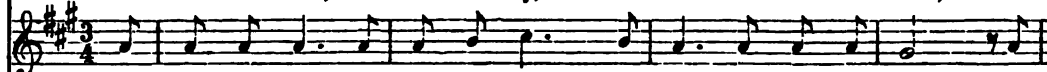
1. He lay up - on his dy - ing bed, His eye was grow - ing dim, When
2. The sword was brought—the sol - dier's eye Lit with a sud - den flame; And

ALTO.



3. "Twas on that dread, im - mor - tal day, I dared the Bri - ton's band, A

TENOR.

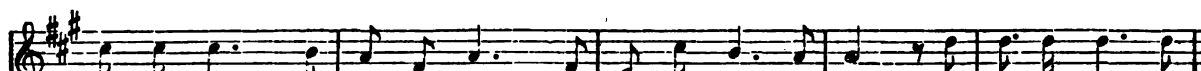


4. "O, keep the sword!" his ac - cents broke— A smile—and he was dead;— His


BASS.




PIANO.

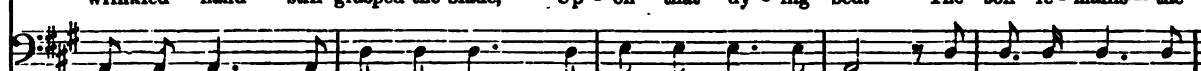

with a fee - ble voice he called His weep - ing son to him: "Weep not, my boy!" the
as he grasped the an - cient blade, He murmured War - ren's name: Then said, "My boy, I



Cap - tain raised this blade on me— I tore it from his hand, And while the glo - rious

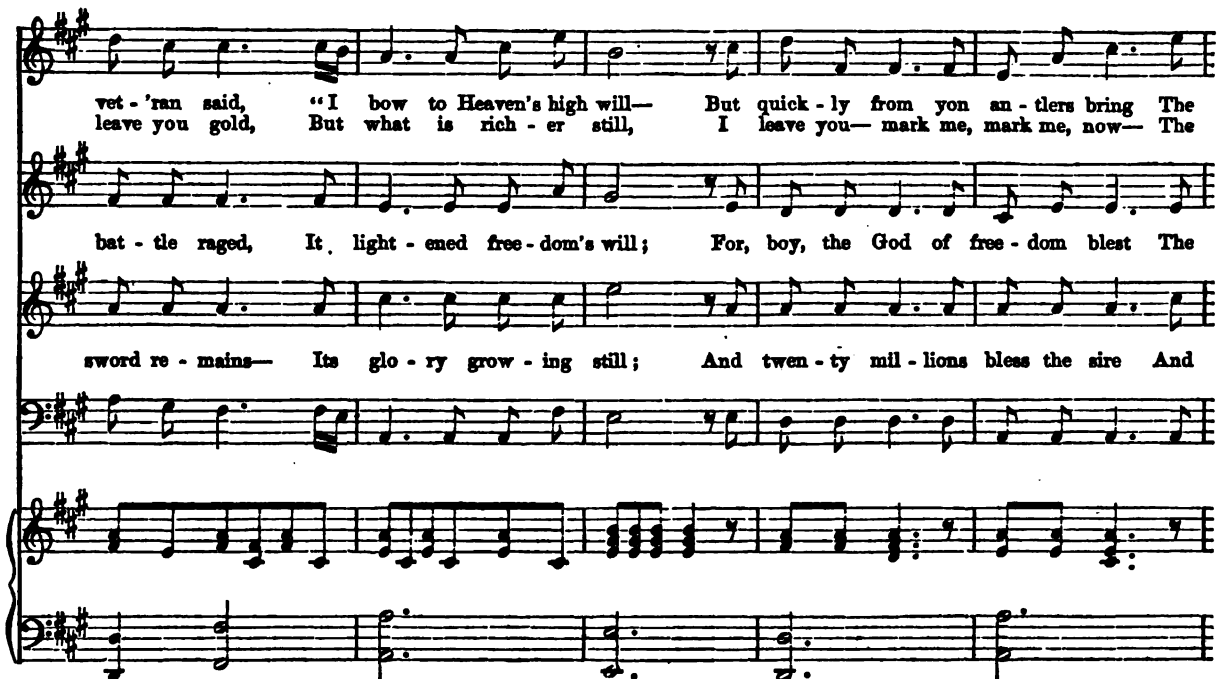


wrinkled hand still grasped the blade, Up - on that dy - ing bed. The son re - mains—the

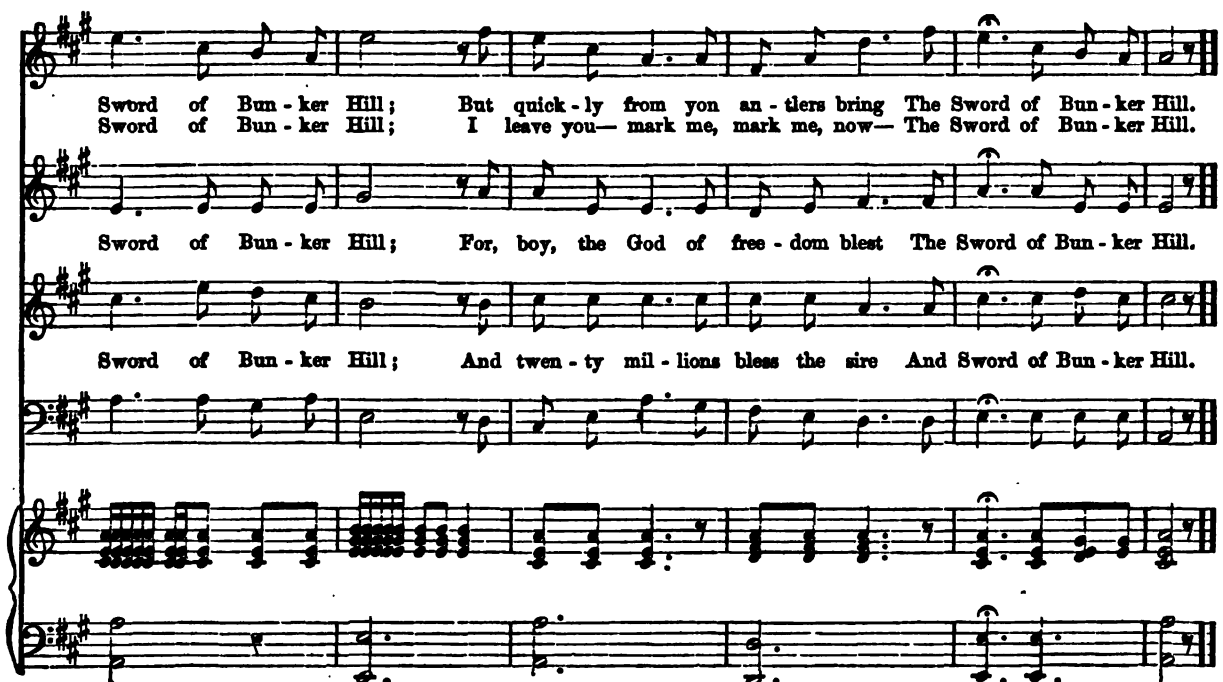



THE SWORD OF BUNKER HILL.

111



vet - 'ran said, "I bow to Heaven's high will— But quick - ly from yon an - tlers bring The
 leave you gold, But what is rich - er still, I leave you— mark me, mark me, now— The
 bat - tle raged, It light - ened free - dom's will; For, boy, the God of free - dom blest The
 sword re - mains— Its glo - ry grow - ing still; And twen - ty mil - lions bless the sire And



Sword of Bun - ker Hill; But quick - ly from yon an - tlers bring The Sword of Bun - ker Hill.
 Sword of Bun - ker Hill; I leave you— mark me, mark me, now— The Sword of Bun - ker Hill.
 Sword of Bun - ker Hill; For, boy, the God of free - dom blest The Sword of Bun - ker Hill.
 Sword of Bun - ker Hill; And twen - ty mil - lions bless the sire And Sword of Bun - ker Hill.

RALL.

dreams, Of God-like dreams. Ah! so pure, Ah! so bright, Burst her beau-ty On my
cor, e strazia il cor:.... M'ap - pa - ri tutt' a - mor, il mio aguar-do l'in-con-

pp *LEGATO.*

CRESC. *RALL.* *PIU ANIMATO.*

sight. O! so mild, bo di - vine,..... She beguil'd this heart of mine. Mar - tha, Martha!
tro, bel - la si che il mio cor:.... an - si - o - so a lei vo - lo; Mar - ta, Mar - ta,

CRESC. *RALL. COLLA VOCE.* *PIU ANIMATO.*

4 TEMPO.

Thou hast tak - en Ev - ry bliss A - way with thee! Canst thou leave me Thus for - sak - en? Come,
tu spa - ris - sti, e il mio cor ool tuo n'an - dò! tu la pa - ce mi.. ra - pis - ti

COLLA VOCE.

CRESC. ED AGITATO. *AD LIB.*

Come and share Thy boon with me. Share, share thy boon with me..... Yea with me.
di do - lor io mo - ri - rò, ah!.... di do - lor mor - rò,..... sì mor - rò.

CRESC. ED AGITATO. *f* *fz*

GENTLE RAY OF SUNLIGHT.

W. T. WRIGHTON.

ANDANTE GRAZIOSO.

VOICE.

PIANO.

1. Gen - tle ray of sun - light gleam - ing From the por - tals of the sky,
2. Tell me, is it not thy mis - sion On life's dis - mal path to shine?

With ce - les - tial glo - ry beam - ing, Full of light and life and joy.
To give man a fee - ble vis - ion Of those heav'n - ly rays di - vine?

Gild - ing ev - 'ry hill and mountain Smil - ing on.... their rug - ged side,
Yes! to soothe af - fec - tion's pil - low And to ban - ish earth - ly gloom,

GENTLE RAY OF SUNLIGHT.

115

Cheer - ing ev' - ry crys - tal foun - tain, While their spark - ling wa - ters glide,
Thine to cheer time's fleet - ing bil - low, As it bears us to the tomb!

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on two staves. The melody is in a minor key and has a gentle, flowing character. The lyrics are written below the vocal staff.

Gen - tle ray of sun - light gleam - ing From the por - tals of the sky,

The second system continues the musical piece. The vocal melody and piano accompaniment maintain the same style as the first system. The lyrics are written below the vocal staff.

With ce - les - tial glo - ry beam - ing, Full of light, and life and joy.

The third system concludes the main body of the song. The vocal melody and piano accompaniment continue to provide a gentle and uplifting musical experience. The lyrics are written below the vocal staff.

The fourth system of the musical score consists of two staves of piano accompaniment. The vocal melody is not present in this system. The piano part features a series of chords and arpeggios that provide a harmonic foundation for the piece.

MOTHER, IS THE BATTLE OVER?

BENEDICT ROEFS.

1. Mother, is the battle o-ver? Mother, is the battle o-ver? Thousands, thousands have been

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

kill'd, they say; Is my fa-ther coming? tell me, Have our soldiers gain'd the day? Is he well or is he wounded?

RI - TAR - DAN - DO, PARLANDO. RIT. PASS. A TEMPO.

The second system continues the musical score. It includes tempo markings above the vocal staff: 'RI - TAR - DAN - DO, PARLANDO.' followed by 'RIT.' and then 'PASS. A TEMPO.' The lyrics continue below the vocal staff.

Mother, do you think he's slain? If you know, I pray you tell me, Will my father come a-gain?

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics are written below the vocal staff.

will my fath-er come a-gain?

RIT. SNORE.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics are written below the vocal staff. Above the vocal staff, there are markings 'RIT.' and 'SNORE.' indicating a ritardando and a snore effect.

MOTHER, IS THE BATTLE OVER?

117

2. Mother, dear, you're always sigh - ing, Since you last the pa - per read,..... Tell me why you

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "2. Mother, dear, you're always sigh - ing, Since you last the pa - per read,..... Tell me why you".

RE - TAR - DAN - DO. RIT. SMOKE. PARLANDO. A TEMPO.

now are crying, Why that cap is on your head? why that cap is on your head? Ah! I see you can - not tell me,

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "now are crying, Why that cap is on your head? why that cap is on your head? Ah! I see you can - not tell me,". Above the vocal staff, there are tempo markings: "RE - TAR - DAN - DO.", "RIT.", "SMOKE.", "PARLANDO.", and "A TEMPO.".

Fa - ther's one among the slain; Although he lov'd us ve - ry dearly, He will never come a - gain.

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Fa - ther's one among the slain; Although he lov'd us ve - ry dearly, He will never come a - gain.".

RE. A TEMPO. SMOKE. RAN - DO.

He will nev - er come a - gain.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "He will nev - er come a - gain." Above the vocal staff, there are tempo markings: "RE.", "A TEMPO.", and "SMOKE. RAN - DO.".

BEAUTIFUL MOONLIGHT.

HB U M T T.

Words and Musio by STEPHEN GLOVER.

ANDANTE GRAZIOSO.

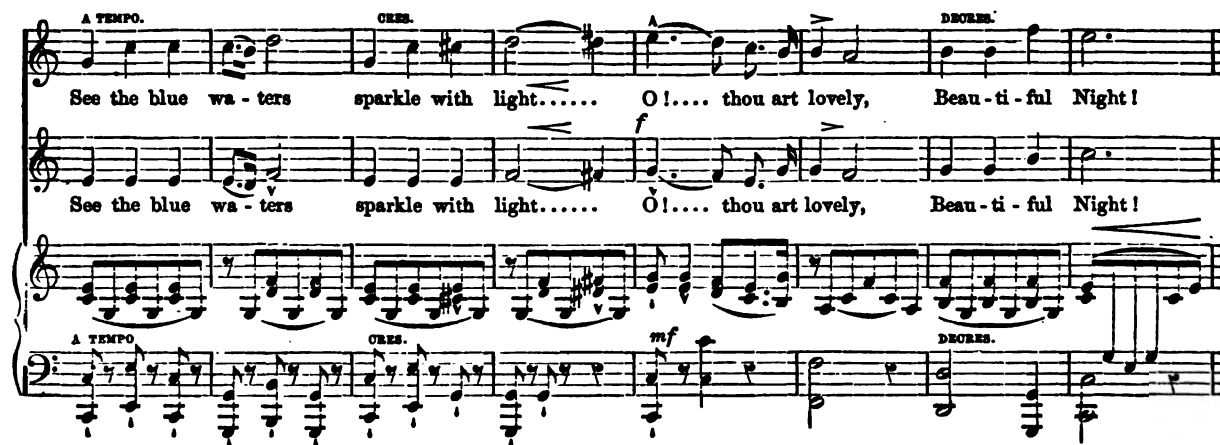
1st VOICE.



2d VOICE.



PIANO.



BEAUTIFUL MOONLIGHT.

119

O!.... thou art lovely! Beau-ti-ful... Night!

f O!.... thou art lovely! Beau-ti-ful... Night!

mf *sf* *ped. f* *decres.* *p*

Homestead and tow'r, Own thy soft pow'r:

Woodland and streamlet, Val-ley and mountain,

p

DOLCE.
Murmuring se - - phyr's greet thee with song..... List to their mu - - sic steal-ing a - long;

p

Murmuring se - - phyr's greet thee with song..... List to their mu - - sic steal-ing a - long.

TRANQUILLO.
p

BEAUTIFUL MOONLIGHT.

CRES. RALL. A TEMPO. A CRES.
 List to their mu-sic Steal-ing a - - long,... Pure is the spi - rit Bathed in thy light,...
 List to their mu-sie Steal-ing a - - long,... Pure is the spi - rit Bathed in thy light,...
 CRES. RALL. A TEMPO. CRES.

f Yes!... thou art ho-ly, Beau-ti-ful Night! Beau-ti-ful, Beau-ti-ful, Beau-ti-ful
 Yes!... thou art ho-ly, Beau-ti-ful Night! Beautiful, Beautiful, Beau-ti-ful
 mf DECRES. p

CRES. DIM. f Beautiful Night!
 Night!... Beautiful, Beautiful, Beautiful Night!
 Night!... Beautiful, Beautiful, Beautiful Night!
 CRES. DIM. sf PED. p

FADDED FLOWERS.

Words by J. H. BROWN.

Music by JAMES POWER.

VOICE.

1. O, the flow'rs that I saw in the wildwood, Have since droop'd their beautiful leaves, And the
 2. Other ros - es may bloom on the morrow, And ma - ny a friend have I won, Yet my
 3. O, how dark looks this world and how dreary, When we part from the ones that we love; But there's

PIANO.

ma - ny dear friends of my childhood, Have slumber'd for years in their graves; O, the bloom of the flow'rs I re-
 heart it can part but with sorrow, When I think of the ones that have gone; 'Tis no wonder that I, broken
 rest for the faint and the weary, And friends meet with lost ones above. And in heav'n I.... can but re-

member, And the smiles I shall ne - ver more see; For the cold chil - ly mists of December Stole my
 hearted, And stricken with sorrow should be; We have met, we have lov'd, we have parted, My
 member, When from earth my proud soul shall be free, That no cold chil - ly winds of December Can

flow'rs and companions from me.
 flow'rs, my companions, and me.
 part my companions from me.

RITARD. CRIM. DIM. > DIM.

CARIBALDI HYMN.

With English and Italian Words.

VOICE.

1. All for - ward! All for - ward! All
1. Al - l'Ar - mi! Al - l'Ar - mi! Si

PIANO.

for - ward to bat - tle! the trum - pets are cry - ing, For - ward! all for - ward! our
sco - pron le tom - be, si le - vano i mor - ti, I mar - ti - ri no - stri son

old flag is fly - ing, When Lib - er - ty calls us we lin - ger no long - er;
tut - ti ri - sor - ti, Le spa - de nel pu - gno gli al - lo - ri al - le chio - me, La

GARIBALDI HYMN.

123

Re - bels, come on, tho' a thou - sand to one! Lib - er - ty! Lib - er - ty!
 flamma ed il no - me d'I - ta - lia sul cor. Cor - ria - mo, cor - ria - mo! su, o

death - less and glo - ri - ous, Un - der thy ban - ner thy sons are vic - to - rious,
 gio - va - ni schie - re, Su al ven - to per tut - to le no - stre ban - die - re, Su

Free souls are val - iant, and strong arms are strong - er— God shall go with us, and
 tut - ti col fer - ro, su tut - ti col fuo - co, Su tut - ti col fuo - co d'I -

ff CON BARRIA. *pp* CRESC.
 bat - tle be won. Hur - rah for the ban - ner! Hur - rah for the ban - ner! Hur - rah for our
 ta - lia nel cor. Va fuo - ra d'I - ta - lia, Va fuo - ra ch'e - l'o - ra, Va fuo - ra d'I -

ff CON BARRIA. *pp* CRESC.

FINE.

ban - ner, the flag of the free!
ta - lia, va fuo - ra stra - nier.

D. C. al fine
All
La

2.

All forward! All forward!
All forward for Freedom! In terrible splendor
She comes to the loyal who die to defend her:
Her stars and stripes o'er the wild wave of battle
Shall float in the heavens to welcome us on.
All forward! to glory, though life-blood is pouring,
Where bright swords are flashing, and cannon are roaring,
Welcome to death in the bullet's quick rattle—
Fighting or falling shall freedom be won.
Hurrah for the banner! &c.

3.

All forward! All forward!
All forward to conquer! Where free hearts are beating,
Death to the coward who dreams of retreating!
Liberty calls us from mountain and valley;
Waving her banner, she leads to the fight.
Forward! all forward! the trumpets are crying;
The drum beats to arms, our old flag is flying;
Stout hearts and strong hands around it shall rally—
Forward to battle for God and the Right!
Hurrah for the banner! &c.

4.

Sien mute le lingue, sien pronte le braccia
Soltanto al nemico volgiamo la faccia;
E tosto oltre i monti n'andrà lo straniero,
Se tutta un pensiero l'Italia sarà.
Non basta il trionfo di barbare spoglie
Si chiudan ai ladri d'Italia le soglie;
Le genti d'Italia son tutte una sola,
Son tutte una sola le cento città.
Va fuori d'Italia, &c.

2.

La terra dei fiori, dei suoni, e dei carmi
Ritorni qual' era la terra dell' armi;
Di cento catene ci avvinser la mano,
Ma ancor di Legnano sa i ferri brandir.
Bastone tedesco l'Italia non doma,
Non crescono al giogo le stirpi di Roma;
Più Italia non vuole stranieri e tiranni,
Già troppi son gli anni che dura il servir.
Va fuori d'Italia, &c.

3.

Le case d'Italia son fatte per noi,
E là sul Danubio la casa de' tuoi;
Tu i campi ci guasti; tu il pane c'involi,
I nostri figliuoli per noi li vogliam.
Son l'Alpi e i due mari d'Italia i confini,
Col carro di fuoco rompiam gli Appennini,
Distrutto ogni segno di vecchia frontiera,
La nostra bandiera per tutto innalziam.
Va fuori d'Italia, &c.

O! WHISPER WHAT THOU FEELEST.

BRINLEY RICHARDS.

VOICE. *p* **ANDANTE CON MOTO.** *pp*

1. O whisper what thou feel - - est, That no un - hal - low'd ear May lis - ten to the
2. The bash - ful bird of e - - ven, That shuns the plu - med throng, Pours forth her plaintive

PIANO. *pp*

RALL. *A TEMPO.*

mu - sic Of words to me so dear! But if their tones should fal - ter, And on thy lip should
ma - gic When none can hear her song, And so do thou but whisper The sounds that I would

COLLA VOCE.

AGITATO. *AD LIB.*

die, O, let their ho - nied sweetness Be gath - ered from thy sigh,..... O! whisper what thou
hear, When their en - chant - ing softness Can reach no oth - er ear,..... O! whisper what thou

CRAS. *ff* *pp*

pp *RALL.*

feel - est, That no un - hal - low'd ear May lis - ten to the mu - - sic Of words to me so dear!
feel - est, &c.

COLLA VOCE. *CRAS.*

NO, NE'ER CAN THY HOME BE MINE.

H B U H T T.

T. H. BAYLY, Esq.

MODERATO.
FIRST VOICE.

VOICE.

PIANO.

I have told thee how sweet the ro - ses are In my home be - yond the sea ; Where the dark-eyed maid with her

sweet gui - tar, Sits un - der the or - ange tree ; Then fly, O fly from this isle of storm, Where

all that is fair must pine, To a sky more blue, And a sun more warm, Henceforth let my home be

thine.

ff *DIM.* *p*

NO, NE'ER CAN THY HOME BE MINE.

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SECOND VOICE.

I have heard thee tell of a sky more blue, And a sun more warm than this; And I've sometimes thought if thy

pp

tale be true, To dwell in that clime were bliss: But O, when I gaze on my tranquil cot, Where the

cle - ma - tis boughs en - twine; The land of the stran - ger tempts me not, No, ne'er can thy home be

mine.

DIM. *p*

NO, NE'ER CAN THY HOME BE MINE.

DUET.

1st voice.
 I will sing to thee, if with me thou'lt rove, The songs of the old - en time; Thou wilt
 And " A - - las, 'tis plain that my moun - tain home Must ev - er be scorn'd by thee, And

ne - ver com - pare with my ar - dent love, The love of this cold - er clime! Thou wilt scorn the fruits of thy
 may I not fear that a time will come When thou wilt have scorn for me! And O! there is one.. who

mountain home, Be - hold - ing the pur - ple vine; Then come to the land of my birth, O come, Hence -
 loves me here, Whose voice, if less sweet than thine, To my sim - ple taste is far more dear— No,

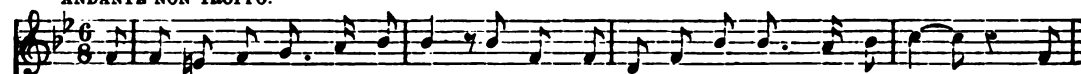
forth let my home be thine.
 ne'er can thy home be mine.

KITTY TYRRELL.

C. W. GLOVER.

ANDANTE NON TROPPO.

VOICE.



1. You're look - ing as fresh as the morn, dar - ling, You're looking as bright as the day;— But
 2. I've built me a neat lit - tle cot, dar - ling, I've pigs and po - ta - toes in store; I've
 3. You're smiling, and that's a good sign, dar - ling, Say "yes," and you'll never re - pent;— Or,

PIANO.



while on your charms I'm dilating, You're stealing my poor heart a - way;— But keep it, and welcome, ma -
 twen - ty good pounds in the bank, love, And, may be, a pound or two more; It's all ve - ry well to have
 if you would ra - ther be silent, Your silence I'll take for con - sent. That good-natur'd dim - ple's a

vourneen, Its loss I'm not go - ing to mourn; Yet one heart's enough for a bo - dy, So
 rich - es, But I'm such a cov - et - ous elf, I can't help still sigh - ing for something, And,
 tell-tale, Now all that I have is your own; This week you may be Kit - ty Tyr - rell, Next

prayer give me yours in re - turn. Ma - vour - neen, ma - vour - neen, O! pray give me yours in re - turn.
 darling, that something's yourself. Ma - vour - neen, ma - vour - neen, That something, you know, is yourself.
 week you'll be Mistress Ma - lone. Ma - vour - neen, ma - vour - neen, You'll be my own Mistress Ma - lone.

THE HOUR OF PARTING.

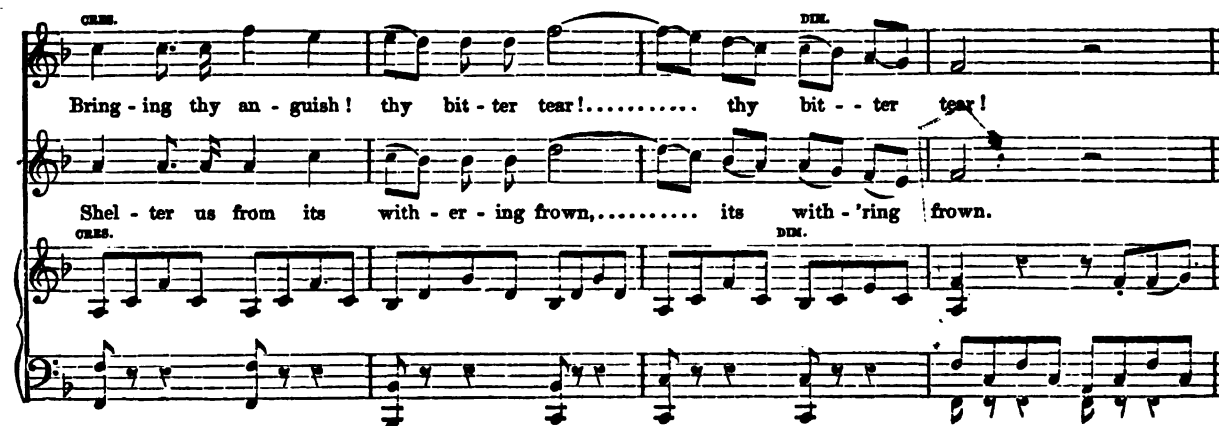
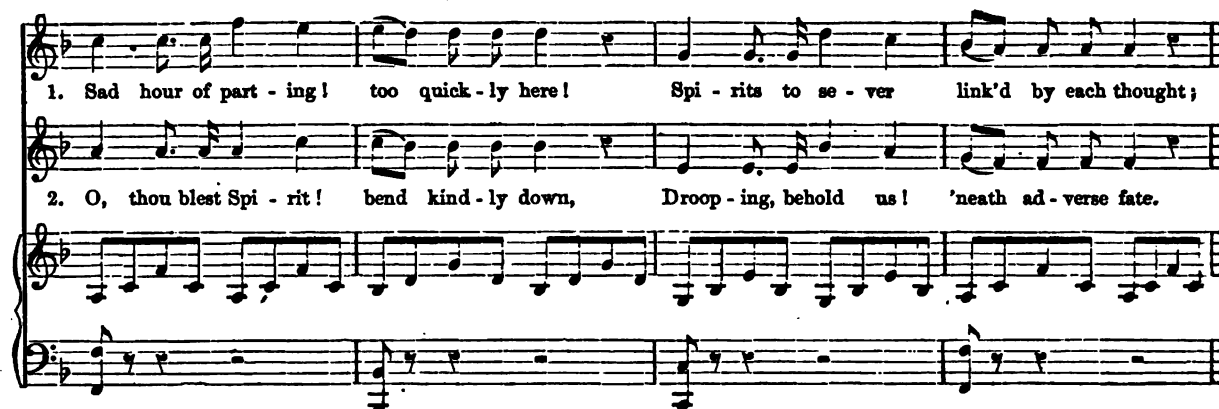
H B U M E T T.

Words by ELIZABETH ANN WHITE.

Musio by BELLINI.

ANDANTE CON ESPRESSIONE.

PIANO-
FORTE.



THE HOUR OF PARTING.

131

Lone - ly we'll wan - der through the day, Hope - less must weep through night's de - lay ;
To thy pro - tec - tion now we flee, Safe in thy sha - dow let us be!

mf Our hearts are break - ing, with this fare - well !..... with this fare - - well ! *p* Fare -
In sor - row part - ed, by fate's com - pel !..... by stern com - - pel ! Fare -

well ! O, must we say, fare - well ! *pp* Fare - - - well ! O, must we say, fare - well !
POCO RITEN.
well ! It is our last fare - well ! Fare - - - well ! It is our last fare - well !
pp *POCO RITEN.*

STAND BY THE UNION!

ARMY SONG AND CHORUS.

Poetry by W. T. ADAMS, Esq.

Arr. by C. BUTLER,
From "THE ENCHANTRESS."

VOICE.

1. Stand by the U - nion! the glo - ri - ous band,
2. - Stand by the U - nion! for trai - tors con - spire

PIANO.

Joined by our pa - triot sires. Stand by our flag as our fa - thers did stand,
Bold - ly to break the band; Stand by our flag through the storm and the fire,

Kin - dling our free - dom's fires! Die, if we must,
Burst - ing up - on our land; True to the death,

firm in our trust, 'Neath the ban - ner we love; Stand by the stars and stripes, All
may our last breath Be for the U - nion spent. Stand by the stars and stripes, All

STAND BY THE UNION!

133

CHORUS.

TENOR

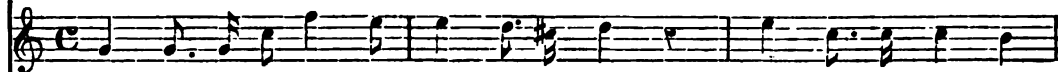


ALTO.



1. Float-ing the glo-ri-ous U-nion a-bove! Stand by the stars and
2. And not a star from our flag shall be rent, Stand by the stars and

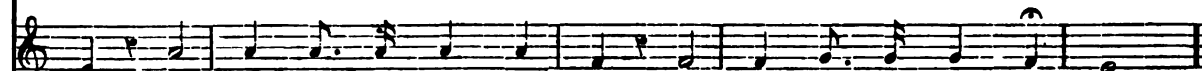
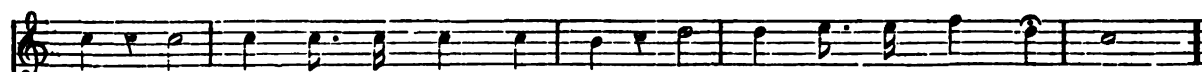
SOPRANO.



BASS.



PIANO.



stripes! Stand, stand by the stars and stripes! Stand, stand by the stars and stripes!



DEPARTED DAYS.

SONG AND CHORUS.

GEO. F. ROOT.

ALLEGRETTO AFFETTUOSO.

VOICE.

PIANO.

1. Sweet voi - ces from the spi - rit land.... I hear, Now
 2. When twi - light's sha - dows veil the qui - et earth, And
 3. When far from those most dear a - while... we part, In

breath - ing pure and ho - ly lays,..... With heav'n - ly tones a - wak - ing
 ear - ly stars be - deck the sky,..... When friends are gath - er'd round the
 stran - ger lands to find a home,..... When long and wea - ry days op -

mem' - ries dear, Of loved and long de - part - ed days.....
 home - stead hearth, And cares of day are pass - ing by.....
 press..... the heart, And in the throng we walk a - lone.....

DEPARTED DAYS.

135

CHORUS, AD LIB.

SOPRANO.

They come,.. belov'd ones from the dis - - - tant shore, Where joy..... illumines with golden

ALTO.

TENOR.

They come,.. belov'd ones from the dis - - - tant shore, Where joy..... illumines with golden

BASS.

PIANO.

rays,..... And soft - ly in each sorrowing heart.... they pour Sweet mem'ries of de-part-ed days.....

rays,..... And soft - ly in each sorrowing heart.... they pour Sweet mem'ries of de-part-ed days.....

THE JEWISH MAIDEN.

F. KÜCKEN.

VOICE. **LENTO.**

PIANO. **MARCATO IL CANTO.**

CON DOLORE.

1. The harp is now si - lent, the
2. Where are they, the chil - dren of
3. The arms of our daughters, in

UN POCO MARCATO IL BASSO.

strings rent in twain, The heart's se - cret long - ings no lon - ger re - main ; The
thy hon - or'd race, They're fal - len in bat - tle to save thy dis - grace ; The
chains they are bound, The once fair and bloom - ing are bow'd to the ground ; The

tim - id bird, droop - ing, not up - ward it flies ;... En - snared by the fowl - er it
town lies in ash - es, de - sert - ed the plain ... In gore they are ly - ing, the
day now seems drea - ry and chill'd as the grave ;... De - rid - ed by foe - men, the

THE JEWISH MAIDEN.

137

CON ESPRESS.

flut - ters and dies. O Fa - ther - land dear, O Fa - ther - land mine, I
brave that were slain. O Fa - ther - land dear, O Fa - ther - land mine, O
Jew is a slave. O Fa - ther - land dear, O Fa - ther - land mine, The

mf *f* ***

PED.

SEMPER CRES.

ne'er shall re - pose on thy bo - som a - gain. O Fa - ther - land
when will Je - ho - vah to ven - geance in - cline. O Fa - ther - land
grave will u - nite us, I then shall be thine. O Fa - ther - land

mf *p* *CRES.* *PED.* ***

dear, O Fa - ther - land mine.....I ne'er shall re - pose on thy
dear, O Fa - ther - land mine.....O when will Je - ho - vah to
dear, O Fa - ther - land mine.....The grave will u - nite us, I

f *ff* *f* *p*

bo - som a - gain.
ven - geance in - cline.
then..... shall be thine.

A TEMPO.

mf *sf* *A* *sf*

PED.

KITTY CLYDE.

L. V. H. CROSBY.

VOICE.

PIANO.

1. O who has not
2. With a bas - ket to
3. How I wish that

seen Kit - ty Clyde;..... She lives at the foot of the hill,..... In a
 put in her fish..... Ev'ry morn - ing with line and a hook,..... This.....
 I was a bee..... I'd not gath - er hon - ey from flow'rs,..... But I'd

sly lit - tle nook By the bab - bling brook That car - ries her fa - ther's old mill.....
 sweet lit - tle lass Thro' the tall, heavy grass Steals a - long by the clear run - ning brook.....
 steal a dear sip From Kitty's sweet lip, And make my own hive in her bow'rs.....

.... O who does not love Kit - ty Clyde..... That sun - ny eyed, ro - sy cheek'd lass.....
 She throws her line in - to the stream..... And trips it a - long the brook side.....
 Or, if I was some lit - tle bird,..... I would not build nests in the air,.....

KITTY CLYDE.

139

.... With a sweet dim - pled chin That look'd roguish as sin, With al - ways a smile as you
 O how I do wish That I was a fish, To be caught by the sweet Kit - ty
 But keep close by the side Of.... sweet Kit - ty Clyde, And sleep in her soft, silk - en

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a simple harmonic accompaniment. The lyrics are written below the vocal line.

pass..... Sweet Kit - ty!.... Dear Kit - ty!.... My own sweet Kit - ty Clyde,.....
 Clyde..... Sweet Kit - ty! &c.
 hair..... Sweet Kit - ty! &c.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a more complex melody with some triplets. The piano accompaniment remains simple. The lyrics are written below the vocal line.

.... In a sly lit - tle nook, by the bab - bling brook, Lives my own.. 'sweet Kit - ty

The third system of music continues the vocal line and piano accompaniment. The vocal line has a more complex melody with some triplets. The piano accompaniment remains simple. The lyrics are written below the vocal line.

Clyde....

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a more complex melody with some triplets. The piano accompaniment remains simple. The lyrics are written below the vocal line.

KATHLEEN MAVOURNEEN.

F. N. CROUCH.

ANDANTE E PENSEROSO.

VOICE.

PIANO.

1. Kath - leen Mavour - neen! the gray dawn is breaking, ... The horn of the hun - ter .. is heard on the
 2. Kath - leen Mavour - neen! a - wake from thy slumbers, The blue mountains glow in the sun's .. gold - en

Small notes to be sung to the 2d verse.

hill, The lark from her light wing the bright dew is shak - ing, Kath - leen Ma -
 light, Ah! where is the spell that once hung on my numbers, A - rise in thy

vous - neen, ... what, slumb'ring still, Kath - leen, Mavourneen, what, slum - b'ring still. Or
 beau - ty, thou star of my night, A - rise in thy beauty, thou star of my night. Ma -

ALLEGANDO.

KATHLEEN MAVOURNEEN.

141

CON AMORE AFFRETTO.

f *mf* *fs*

hast thou for - got - ten how soon we must se - ver, O! hast thou for - got - un this
 your - neen, Ma - vourneen, my sad tears are fall - ing, To think that from E - rin and

mf

day we must part, It may be for years, and it may be for ev - er, Then why art thou
 thee I must part, It may be for years, &c.

SEMPRE LEGATO.

mf *SEMPRE mf* *mf* *mf*

si - lent, thou voice of my heart. It may.... be for years, and it may be for ev - er, Then

mf

why art thou si - lent, Kath - leen Ma - vourneen.

RALL. DIMINUENDO - E - PIANO.

MUSIC AT NIGHTFALL.

DUETT.

Words by C. J. JEFFREYS.

Musio by S. NELSON.

VOICE.

PIANO.

mf *POCO ALLEGRETTO—DELICATEZZA.* *CRS.* *dim.* *f*

1st Voice. 2d Voice.

1. I hear not a foot - fall, There is not a tone; O! greet thou mine ear With 'a song of thine own! There
2. The song that has cheer'd me Shall nev - er de - part,—Tho' it pass from the ear, It shall dwell in the heart! In

p *CRS.*

1st Voice.

is not a foot - fall Nor voice, save thine own, But nev - er seem'd mu - sic So sweet in its tone.
sunshine or sad - ness, In good or in ill, The heart thou hast welcom'd Shall beat for thee still. To

p

2d Voice. A PIANO.

Pour thy dear mel - o - dy light - ly a - long; Love wakes the lay, And my heart's in the song.
Hst to thy mu - sic I'd leave the gay throng; Love wakes, &c.

COLLA VOCE.

A TEMPO.

What has earth dearer, In pa - lace or grove, Than mu - sic at nightfall From friends that we

A TEMPO.

What has earth dearer, In pa - lace or grove, Than mu - sic at nightfall From friends that we

A TEMPO.

love. Mu - sic at night - fall, Mu - sic at night - fall From

love. Mu - sic at night - fall Mu - sic at night - fall. From

CHOR.

ADAGIO.

lips that we love.

ADAGIO.

lips that we love.

ADAGIO. *mf A TEMPO.* *ff*

SWEET DAY, SO COOL.

TRIO.

BRINLEY RICHARDS.

WITH EXPRESSION.

1ST SOPRANO.

Sweet day! so cool, so calm, so bright, The bri - dal of the earth and sky, Sweet

2D SOPRANO,
OR TENOR.

Sweet day! so cool, so calm, so bright, The bri - dal of the earth and sky, Sweet

BASSO.

Sweet day! so cool, so calm, so bright, The bri - dal of the earth and sky, Sweet

PIANO.

CRES.

day! so cool, so calm, so bright, The bri - dal of the earth and sky! Sweet dew's shall weep thy

CRES.

day! so cool, so calm, so bright, The bri - dal of the earth and sky! Sweet dew's shall weep thy

CRES.

day! so cool, so calm, so bright, The bri - dal of the earth and sky! thy

p

SWEET DAY, SO COOL.

145

fall to - night, Sweet dew's shall weep thy fall to - night, For thou must die! for thou must die!

fall to - night, Sweet dew's shall weep thy fall to - night, For thou must die! for thou must die!

fall to - night, Sweet dew's shall weep thy fall to - night, For thou must die! for thou must die!

Dim. pp p

TWILIGHT DEWS.

ANDANTE.

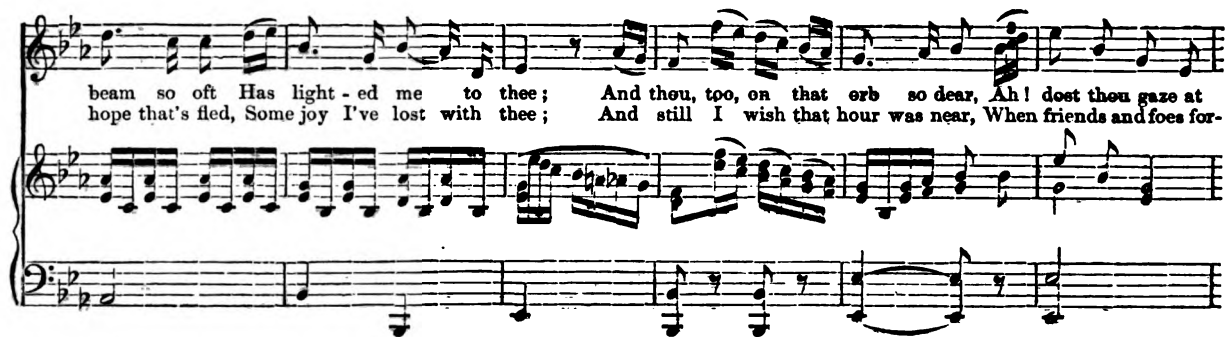
PIANO.

1. When twi - light dew's are fall - ing fast, Up - on the ro - sy sea; I watch that star whose
2. There's not a gar - den walk I tread, There's not a flower I see, But brings to mind some

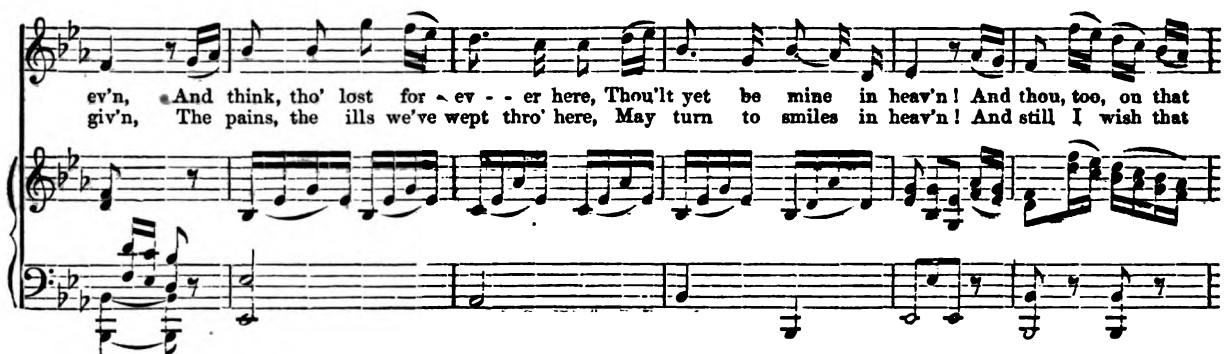
p

LEGATO.

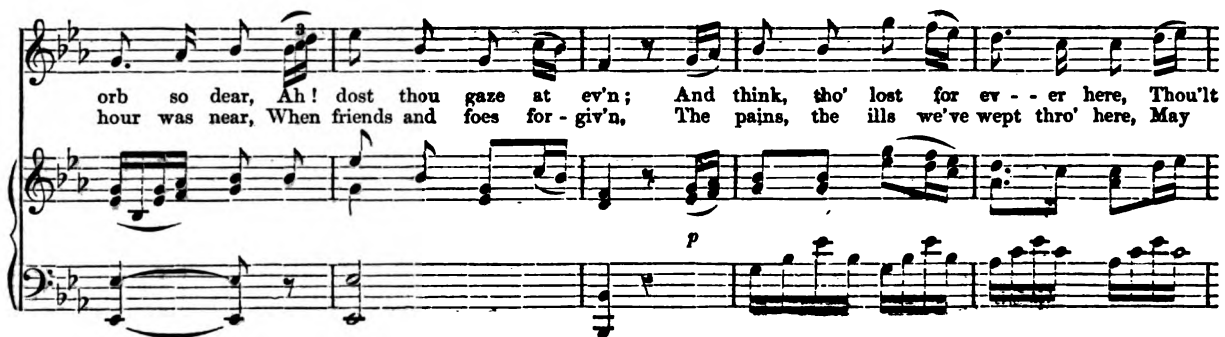
TWILIGHT DEWS.



beam so oft Has light - ed me to thee; And thou, too, on that orb so dear, Ah! dost thou gaze at
hope that's fled, Some joy I've lost with thee; And still I wish that hour was near, When friends and foes for-



ev'n, And think, tho' lost for ev - - er here, Thou'lt yet be mine in heav'n! And thou, too, on that
giv'n, The pains, the ills we've wept thro' here, May turn to smiles in heav'n! And still I wish that



orb so dear, Ah! dost thou gaze at ev'n; And think, tho' lost for ev - - er here, Thou'lt
hour was near, When friends and foes for - giv'n, The pains, the ills we've wept thro' here, May



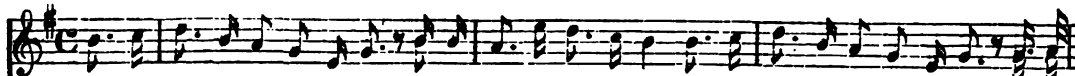
yet be mine in heav'n!
turn to smiles in heav'n!

MARY OF ARGYLE.

S. NELSON.

POCO ALLEGRETTO E DELICATEZZA.

VOICE.



1. I have heard the mavis singing His... love-song to the morn, I have seen the dew-drop clinging To the
2. Tho' thy voice may lose its sweetness, And thine eye its brightness too, Tho' thy step may lack its fleetness, And thy

PIANO.



rose just newly born; But a sweet - er song has cheer'd me, At the ev'ning's gen - tle close, And I've
hair its sunny hue, Still to me wilt thou be dear - er Than all the world shall own; I have

seen an eye still brighter Than the dew - drop on the rose.... 'Twas thy voice, my gentle Ma - ry, And thine
lov'd thee for thy beau - ty, But.... not for that a - lone... I have watch'd thy heart, dear Mary, And its

RETARD.

mf COLLA VOCE.

art - less win - ning smile, That... made this world an E - den, Bon - ny Ma - ry of..... Ar - gyle!
good - ness was the wile That has made thee mine for ev - er, Bon - ny Ma - ry of..... Ar - gyle!

mf AD LIB.

OFT IN THE STILLY NIGHT.

ALLEGRO.

VOICE.



1. Oft in the stil - ly night, Ere alumber's chain has bound me, Fond mem'ry brings the light Of
2. When I re - mem - ber all The friends so linked to - geth - er, I've seen a - round me fall Like

PIANO.



oth - er days around me; The smiles, the tears, of childhood's years, The words of love then spoken, The eyes that shone now
leaves in win - try weather; I feel like one who treads a - lone Some banquet-hall deserted, Whose lights are fled, whose

dimm'd and gone, The cheerful hearts now brok - en! Thus in the stil - ly night, Ere alumber's chain has bound me,
garlands dead, And all but he de - part - ed. Thus in the stil - ly night, &c.

Sad mem'ry brings the light Of oth - er days a - round me.

THE MAIDEN'S PRAYER.

Words by Miss MARY A. GRIFFITH.

Arranged by F. MAYER.

RELIGIOSO.

PIANO.

1. The hour of 'eve its
2. When but a child, I
3. O may my fu - ture

shade around me throws, The time draws near when I must seek re - pose; In - to Thy hands my soul I do commend,
roam'd amid the flow'rs, Time then had wings, all heedless flew the hours; Visions that were, have now no charms for me,
be consign'd to Thee, Safe in Thy care, from ev' - ry sorrow free; In Thy protection, doubt and fear have flown,

Father, watch o'er me, guide and de - fend. p O may the sha - - dows That droop a -
Sorrow has chastened, trust - ing in Thee. Make me more wor - thy Of Thy great
Father in hea - ven, make me Thine own. And when is bro - - ken Life's gold - en

Entered, according to Act of Congress, in the year 1863, by HENRY TOLMAN & Co., in the Clerk's Office of the District Court of the District of Massachusetts.

THE MAIDEN'S PRAYER.

round me, Fill now my heart with Ho - ly thoughts, with thoughts of Thee.
 good - - ness, Fa - - - ther, pre - pare me, For my home, my home in Heav'n.
 cir - - cle, Then, Fa - ther, take me To Thy home, Thy home in Heav'n.

ARMONIOSO.
 pp PED. * PED. * PED. * PED. * PED. *

FADING AWAY.

SONG OR DUET.

ANNE FRICKER.

VOCAL.

1. Rose of the gar - den, Blush - ing and gay,....
 2. Spring's fair - - est blos - som, Sum - mer's bright day,....
 3. Hope's fai - - ry pro - mise, Charms to be - tray,...

PIANO.

RAIL.
 E'en as we pluck thee, Fa - ding a - way. Beams of the
 Au - tumn's rich clus - ter, Fa - ding a - way. Song of the
 All that is earth - ly, Fa - deth a - way. But there's a

FADING AWAY.

151

morn - ing, Prom - ise of day,.... While we are gaz - ing,
 wild - bird, Heart stir - ring lay,.... E'en as we lis - ten,
 land..... Where nought shall de - cay,.... Where there's no sor - row, No

RETARD.
 Fa - ding a - way..... Rose of the gar - den, Blush - ing and
 Fa - ding a - way..... Spring's fair - est blos - som, Sum - mer's bright
 fa - ding a - way..... Hope's fair - est pro - mise, Charms to be-

RETARD. *pp*

AD LIB.
 gay,.... E'en as we pluck thee, Fa - ding a - way.
 day,.... Au - tumn's rich clus - ter, Fa - ding a - way.
 tray,... All that is earth - ly, Fa - deth a - way.

1st and 2d time. *Last time.*

pp

FIN.

MARYLAND, MY MARYLAND.

SONG OR QUARTETTE.

VOCAL.

1. The traitor's foot is on thy soil,
2. Dear Mother, be thyself a-gain,

PIANO.

MARYLAND, MY MARYLAND.

153

Ma - ryland, my Ma - ryland !
Ma - ryland, my Ma - ryland !

Sva.....:

3.

Thou wilt not yield the rebel toll,
Maryland, my Maryland !
Thou wilt not bend to his control,
Maryland my Maryland !
Better the fire upon thee roll
Better the blade, the shot, the bowl,
Than degradation of the soul,
Maryland, my Maryland.

4.

Hark to a wand'ring son's appeal,
Maryland, my Maryland !
My Mother State, to thee I kneel,
Maryland, my Maryland !
For Liberty, and Truth and Right,
Let all your loyal sons unite,
Drive all invaders from thy sight,
Maryland, my Maryland !

5.

I see the blush upon thy cheek,
Maryland, my Maryland !
But thou wert ever bravely meek,
Maryland, my Maryland !
Arise ! and heed thy sisters' cry,
Let ev'ry hand and heart comply,
And burst the chains of Tyranny,
Maryland, my Maryland !

6.

I hear the distant cannon's roar,
Maryland, my Maryland !
The fife and drum of Baltimore,
Maryland, my Maryland !
Huzza ! she comes to help restore
The Union as it was before,
And honored be thou evermore,
Maryland, my Maryland !

ANGELS, MY DARLING, WILL ROCK THEE TO SLEEP.

F. MAYER.

ESPRESSIVO.

VOICE.

PIANO.

1. My child, ah, my child! thou art
2. Backward? say on-ward, ye

wea-ry to-night; Thy spi-rit is sad, and dim is the light; Thou would'st call me back from the
swift roll-ing years; Gird on thy arm-or, keep back thy tears! Count not thy trials nor

ech-o-less shore, To the tri-als of life, to thy heart as of yore, Thou longest a-
ef-forts in vain They'll bring thee the light of thy childhood a-gain. You should not

gain for my fond lov-ing care; For my kiss on thy cheek, for my hand on thy hair; But
wea-ry, my child, by the way, But watch for the light of that bright-er day; Not

ANGELS, MY DARLING, WILL ROCK THEE TO SLEEP.

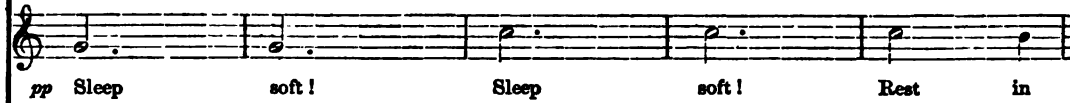
155

CHORUS with the Song ad lib.

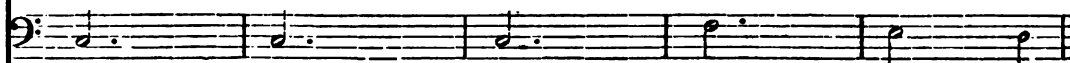
ALTO.



TENOR.



BASS.

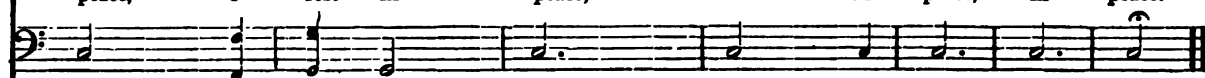
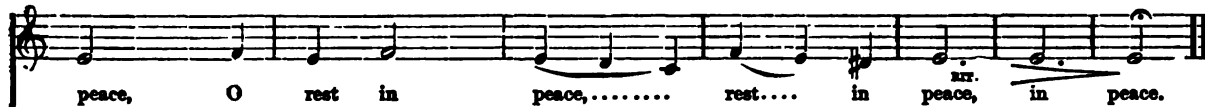


If the Chorus is sung, the accompaniment may be omitted.

AIR.



PIANO.



3. Tired, my child, of the "base, the untrue,"
O, I have tasted the cup they give you;
I've felt the deep sorrow in the living green
Of a low mossy grave by a silvery stream;
But the dear mother I sought for in vain
Is an angel presence, and with me again,
And in the still night, from the silence so deep,
Will come the bright angels to "rock me to sleep."
CHORUS.

4. Nearer thee now than in days that are flown,
Purer the love light encircling thy home,
Far more enduring the watch for to-night,
Than even earth worship away from the light;
Soon the dark shadows will linger no more,
Nor come at thy call from the opening door,
But know thou, my child, that the angels watch keep,
And soon, very soon, they will "rock thee to sleep."
CHORUS.

ROCK ME TO SLEEP, MOTHER.

SONG AND CHORUS.

Words by FLORENCE PERCY.

Music by F. MAYER.

WITH
EXPRESSION.

1. Backward, turn backward, O Time, in your flight, Make me a child a - gain, just for to - night;
 2. Backward, flow backward, O sad tide of years, I am so wea - ry of toils and of tears,

Moth - er, come back from the ech - o - less shore, Take me a - gain to your heart as of yore;
 Toils with - out re - compense, tears all in vain, Take them, and give me my child - hood a - gain.

Kiss from my fore - head the fur - rows of care, Smooth the few silver threads out of my hair,....
 I have grown wea - ry of dust and de - cay, Wea - ry of flinging my soul - wealth a - way,....

Entered, according to Act of Congress, in the year 1863, by HENRY TOLMAN & Co., in the Clerk's Office of the District Court of the District of Massachusetts.

ROCK ME TO SLEEP, MOTHER.

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TEMPO.
♩ - ver my slum - bers your lov - ing watch keep. Rock me to sleep, mother, rock me to sleep.
 Wea - ry of sow - ing that oth - ers may reap. Rock me to sleep, mother, rock me to sleep.

A TEMPO. **CRE.** **CRE.**

N B. - This interlude must not be played between the Song and Chorus.

CHORUS, AD LIB.

SOPRANO. **CRE.**
 1. **p** O - ver my slumbers your lov - ing watch keep, Rock me to sleep, mother, rock me to sleep.

ALTO.
 2. Wea - ry of sow - ing that oth - ers may reap, Rock me to sleep, mother, rock me to sleep.

TENOR. **CRE.**
 3. **p** Slumber's soft calm o'er my hea - vy lids creep, Rock me to sleep, mother, rock me to sleep.
 4. Come from the si - lence so long and so deep, Rock me to sleep, mother, rock me to sleep.

BASS.

PIANO. **p** **CRE.**

3.
 Over my heart in the days that are flown,
 No love like thine, mother, ever has shown,
 No other worship abides and endures,
 Faithful, unselfish and patient like yours,
 None like a mother can charm away pain,
 From the sad soul and the world weary brain,
 Slumber's soft calm o'er my heavy lids creep,
 Rock me, &c.

4.
 Mother, dear mother, the years have been long,
 Since I last hush'd to your lullaby song,
 Many a summer the grass has grown green,
 Blossom'd and faded our faces between ;
 Yet with strong yearning and passionate pain,
 Long I to night for your presence again ;
 Come from the silence so long and so deep,
 Rock me, &c.

THEN YOU'LL REMEMBER ME.

Words by ALFRED BUNN, Esq.

Musio by M. W. BALFE.

ANDANTE CANTABILE

VOICE.

1. When oth - er lips and oth - er hearts Their tales of love shall tell, In
2. When coldness or de - ceit shall alight The beau - ty now they prize, And

PIANO.

pp

language whose ex - cess im - parts The pow'r they feel so well; There may, perhaps, in
doem it but a fad - ed light Which beams with - in your eyes; When hol - low hearts shall

such a scene Some re - col - lec - tion be Of days that have as hap - py been, And
wear a mask, 'Twill break your own to see— In such a moment I but ask That

you'll re - mem - - ber me,..... And you'll re - mem - ber, you'll re - mem - ber me.
you'll re - mem - - ber me,..... That you'll re - mem - ber, you'll re - mem - ber me.

TO MINONA.

SERENADE.

L. SPOHR.

ANDANTINO.

VOICE.

1. Soft and low I breathe my pas - sion, Will she wake and bless my
 2. Dost thou smile, my love dis - dain - ing, While in chill - - ing midnight's

PIANO.

sight? Ah! if dreams her form might fash - ion, How un - wel - come were the light. Fairest,
 spite, Here I wait, of thee com - plain - ing To the stars so cold and bright. Oh! re-

Speak, and say good night.
 lent, and say good night.

3.
 Far from love, o'er plain and river,
 Late I rushed in headlong flight;
 Ah! he followed ever, ever,
 Vain is speed against his might.
 Here I yield, O! one good night.

4.
 Leave me not in darkness pining,
 From thy curtained window's height,
 Let one look of pity shining,
 Warm my heart to new delight.
 Let me hear one sweet good night.

MOTHER DEAR, O PRAY FOR ME.

I. B. WOODBURY.

ANDANTE MOLTO CON ESPRESSIONE.

VOICE.

1. Mother dear, O pray for me, When fresh in youth's bright home, Or when a - far thy child from thee, Feels
2. Mother dear, O pray for me, When pleasure's sy - ren call Shall tempt the child to wan - der free, In
3. Mother dear, O pray for me, When all looks bright and fair, That I may all my dan - ger see, For

PIANO.

off the cold world's frown; O bow thy knee in ear - nest pray'r, As none but pa - rents know, That
 paths where he may fall; When thorns be - set life's de - vious way, And dark - ling wa - ters flow, Then
 sure - ly then 'tis near; A moth - er's pray'r how much we need, If pros - p'rous be the ray, That

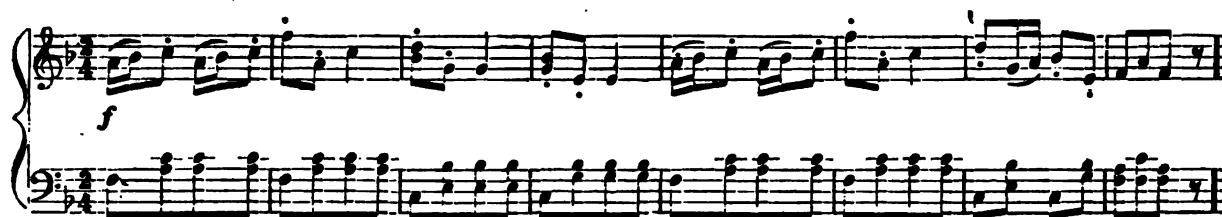
I may in temp - tation's hour, Be kept where'er I go. Mo - ther dear, re - mem - ber me,
 mo - ther, bow thy knee and pray, As none but pa - rents know. Mo - ther dear, &c.
 paints with gold the flowery mead, Which blossoms o'er our way. Mo - ther dear, &c.

In thy con - stant prayer; Pray, O pray most earn - est - ly, That Heav'n may for me care.

CLARA POLKA.

161

JANKE.



THE STORM POLKA.

A. WALLERSTEIN.

POLKA.

fz Ped. * Ped. * Ped. * Ped. * FINE

fz Ped. * Ped. *

LEGGERO. TRIO. *mf* *8va.* *loco.*

Ped. * Ped. *

8va. *loco.* FINE

ff Ped. * Ped. * Ped. * Ped. * DAL SEGNO AL FINE, THEN D.C.

SANS SOUCI POLKA.

JOHANN STRAUSS.

POLKA.

f *p* *f* *p* *f* *pp*

FINE.

**DAL SEGNO, AL FINE.
THEN TRIO.**

TRIO.

p *f* *p*

FINE. *f*

**DAL TRIO AL FINE.
THEN D.C.**

THE LEVIATHAN GALOP.

CHAS. D'ALBERT.

GALOP.

p *f* **FIN**

The first system of musical notation for 'The Leviathan Galop'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music is marked 'GALOP.' at the beginning. The first staff has a treble clef and contains a melody with various note values and rests. The second staff has a bass clef and contains a bass line with many beamed eighth notes. Dynamics include 'p' (piano) and 'f' (forte). The system ends with a double bar line and the word 'FIN'.

f **D.C. AL FINE. THEN TRIO.**

The second system of musical notation. It continues the grand staff from the first system. The bass line is marked with a forte 'f' dynamic. The system ends with a double bar line and the instruction 'D.C. AL FINE. THEN TRIO.'

TRIO.

dolce.

The third system of musical notation, marked 'TRIO.' at the beginning. The tempo is slower, indicated by the 'dolce.' (dolce) marking. The grand staff continues with a more melodic and less rhythmic bass line.

f

The fourth system of musical notation. The tempo returns to the original galop tempo. The bass line is marked with a forte 'f' dynamic and features many beamed eighth notes.

D.C. GALOP.

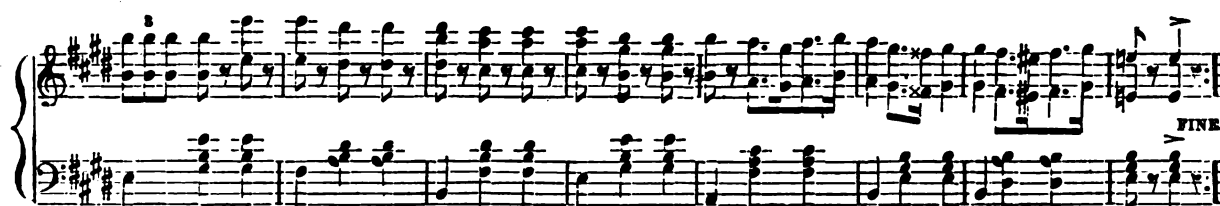
The fifth system of musical notation. It ends with a double bar line and the instruction 'D.C. GALOP.'.

LA VIOLETTE.

CHARLES FAUST.

POLKA MAZURKA.

POLKA MAZURKA.



LONGING.

(SEHNSUCHT.)

MELODIE.

ALBERT JUNGMANN.

Moderato.

Ped. p * *Ped.* * *Ped.*

cres. * *Ped.* * *pp ritard.* * *Ped.* * *Ped.* * *a tempo.*

Ped. * *Ped.* * *cres.* * *Ped.*

pp ritard. * *Ped.* * *a tempo.* * *con affettuoso. f*

FIN.

dim. * *ritard.* * *f p*

The musical score is written for piano and melody. It begins with a 'Moderato' tempo marking. The piano part features a steady accompaniment with several pedal points marked 'Ped.' and asterisks. The melody part consists of a single line of music with various dynamics and articulations. The score includes several systems of music, with tempo changes to 'a tempo' and 'con affettuoso'. The piece ends with a 'FIN.' marking and a final chord.

LONGING.

167

a tempo.

p *pp* *f*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section, and then a crescendo leading to a forte (*f*) section. The tempo marking *a tempo.* is placed above the first measure of the upper staff.

dim *ritard.* *fz*

The second system of musical notation continues the piece. It features a decrescendo (*dim*) and a ritardando (*ritard.*) marking. The lower staff has a fortissimo (*fz*) dynamic. The music concludes with a series of chords in the lower staff.

a tempo. *p* *pp* *melodie.* *marcato.*

The third system of musical notation begins with a new section marked *a tempo.* The dynamics are piano (*p*) and pianissimo (*pp*). The upper staff is marked *melodie.* and the lower staff is marked *marcato.* The music features a series of chords and moving lines in both staves.

f

The fourth system of musical notation continues the piece with a forte (*f*) dynamic. The music features a series of chords and moving lines in both staves.

D.C. AL FINE.

The fifth system of musical notation concludes the piece. It features a series of chords and moving lines in both staves. The text *D.C. AL FINE.* is written at the end of the system.

SYMPATHY.

(CONSOLE TOI.)

J. RUMMEL.

Risoluto.

f

Ped. * *Ped.* * *Ped.* *

Andantino.

riten. *p dolce.*

Ped. * *Ped.* *

rall.

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo.

Ped. * *Ped.* * *Ped.* * *Ped.* *

sonore.

fz p espress.

poco riten. *Ped.* * *Ped.* *

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

SYMPATHY.

169

First system of musical notation. The treble clef staff contains a melodic line with various accidentals. The bass clef staff contains a harmonic accompaniment. A dynamic marking of *fp* is present above the treble staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Second system of musical notation. The treble staff includes markings for *a tempo.*, *marcato.*, and *8va*. The bass staff includes markings for *rall.*, *marcato.*, *p*, *legg.*, and multiple "Ped." markings with asterisks.

Third system of musical notation. The treble staff includes markings for *poco riten.*, *a tempo.*, and *dolce.*. The bass staff includes dynamic markings of *p* and *pp*, along with "Ped." markings and asterisks.

Fourth system of musical notation. The treble staff includes a *pp* dynamic marking and an *8va* marking. The bass staff contains multiple "Ped." markings with asterisks.

Fifth system of musical notation. The treble staff includes markings for *8va*, *poco riten.*, *pp*, and *fz*. The bass staff includes "Ped." markings with asterisks and ends with the word "FIN.".

Q. VAN TAL.

Andante.

ff *p Ped.* *Ped.* ** ff*

Musical score for "The Song of the Lark" by Franz Schubert, Op. 147, No. 3. The score is in G major, 3/4 time, and consists of two staves. The upper staff is for the voice and the lower staff is for the piano. The piano part features a prominent arpeggiated accompaniment. The score includes dynamic markings such as "p" (piano) and "espress." (expressive), and pedal markings "Ped." and "* Ped."

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the voice staff.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

The musical score for 'L'Espresso' by Franz Liszt is presented in two staves. The upper staff is for the right hand, featuring a melody with various ornaments and trills. The lower staff is for the left hand, providing a harmonic accompaniment. The score includes several dynamic markings: *dim.* (diminuendo) and *ff anime.* (fortissimo, animated). Pedal markings are indicated by 'Ped.' and asterisks (*). The key signature is one flat (B-flat), and the time signature is 2/4.

ABSENCE, OR GOLDEN SHOWER.

171

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The right hand (treble clef) plays a continuous, rapid sixteenth-note arpeggiated pattern throughout the piece. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Pedal markings are indicated by 'Ped.' and 'Ped.' with an asterisk (*). The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the final system. The piece concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

ABSENCE, OR GOLDEN SHOWER.

First system of musical notation. The treble clef staff begins with the tempo marking *espress.* and the bass clef staff has a *Ped.* marking. The system contains several measures with dynamic markings ** Ped.*, *p*, and ** Ped.*.

Second system of musical notation. The treble clef staff has a *Ped.* marking, and the bass clef staff has a ** Ped.* marking. The system includes measures with ** Ped.*, ** Ped.*, and ** mf Ped.*.

Third system of musical notation. The treble clef staff has a *Ped.* marking, and the bass clef staff has a ** ff Ped.* marking. The system includes measures with ** Ped.*, *dim.*, ** Ped.*, *riten.*, and *Ped.*.

Fourth system of musical notation. The treble clef staff begins with the tempo marking *Leggiero.* and the bass clef staff has a *Ped.* marking. The system includes measures with ** Ped.* and ** Ped.*. The treble clef staff has a wavy line above it with the marking *8va*.

Fifth system of musical notation. The treble clef staff has a wavy line above it with the marking *8va*. The system includes measures with ** Ped.* and ** Ped.*. The treble clef staff has a wavy line above it with the marking *8va*. The system ends with the marking *morendo e lentamente.*

ANVIL CHORUS.

A. BAUMBACH.

Allegro. (♩ = 108.)

p

p

f *f* *Ped.* * *Ped.* * *Ped.*

* *Ped.* *

ff *Ped.* * *Ped.* * *f*

PENSEZ A MOI.

(REMEMBER ME.)

AUGUSTE HELD.

NOCTURNE.

Andante.
p *mf* *f*
Ped. * *Ped.* * *Ped.* *
8va

p *con molle espressioni.* *p*
Ped. *cres.* *dim.* *rall.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *p* *Ped.* * *Ped.* * *Ped.* *

8va
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *dim. rall.*

PENSEZ A MOI.

175

First system of musical notation. The treble clef staff contains a melodic line with a key signature of two flats and a common time signature. The bass clef staff contains a harmonic accompaniment. Pedal markings are present: 'Ped.' at the beginning, followed by asterisks and 'Ped.' at measures 2, 3, 4, and 5.

Second system of musical notation. The treble clef staff features a melodic line with a 'SVA' (Sustained Vibration) marking above it. The bass clef staff has a harmonic accompaniment. Pedal markings include 'Ped.' at the start, followed by asterisks and 'Ped.' at measures 2, 3, 4, and 5. The system concludes with 'dim.' and 'rall.' markings.

Third system of musical notation. The treble clef staff is marked 'animato.' and 'mf'. The bass clef staff has a harmonic accompaniment. Pedal markings include 'Ped.' at the start, followed by asterisks and 'Ped.' at measures 2, 3, 4, and 5. The system ends with a 'p' marking.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff has a harmonic accompaniment. The system concludes with 'pp' and 'rall.' markings.

Fifth system of musical notation. The treble clef staff is marked 'molto espressione.' and 'p'. The bass clef staff has a harmonic accompaniment. Pedal markings include 'Ped.' at the start, followed by asterisks and 'Ped.' at measures 2, 3, 4, 5, 6, 7, 8, and 9.

PENSEZ A MOI.

First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. Pedal markings are indicated as follows: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. The treble staff features more complex melodic passages. Pedal markings are indicated as follows: Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. The treble staff includes a section marked *rall.* (rallentando). Pedal markings are indicated as follows: Ped. * Ped. * Ped. * Ped. *dim.* (diminuendo)

Fourth system of musical notation. The treble staff continues with melodic development. Pedal markings are indicated as follows: Ped. * Ped. * Ped. * Ped. *

Fifth system of musical notation. The treble staff includes a section marked *rall.* (rallentando) and *smorz.* (smorzando). Pedal markings are indicated as follows: Ped. * Ped. * Ped. * Ped. *smorz.* Ped.

CARNIVAL ROMAIN SCHOTTISCH.

177

F. BURGMULLER.

Allegro Moderato.

First system of musical notation. The treble clef staff contains a melody with notes and rests, marked with *p*, *dol.*, and *legg.*. The bass clef staff contains a harmonic accompaniment with notes and rests, marked with *Ped.*, **Ped.*, and *Ped.*.

Second system of musical notation. The treble clef staff continues the melody, marked with *p* and *f*. The bass clef staff continues the harmonic accompaniment, marked with *Ped.*, **Ped.*, and *Ped.*.

Third system of musical notation. The treble clef staff continues the melody, marked with *p delicato.*, *f*, and *sf*. The bass clef staff continues the harmonic accompaniment, marked with *Ped.*, **Ped.*, and *Ped.*.

Fourth system of musical notation. The treble clef staff continues the melody, marked with *p*, *Ped. grazioso.*, **Ped.*, and *Ped. legg.*. The bass clef staff continues the harmonic accompaniment, marked with *Ped.*, **Ped.*, and *Ped.*.

Fifth system of musical notation. The treble clef staff continues the melody, marked with *f*, *Ped.*, **Ped.*, and *Ped.*. The bass clef staff continues the harmonic accompaniment, marked with *Ped.*, **Ped.*, and *Ped.*.

CARNIVAL ROMAIN SCHOTTISCH.

1st & 2d.

sf sf f sf sf

*Ped. * Ped. * Ped. * Ped. **

LAST. 8. CODA.

p dol.

*Ped. * Ped. * Ped. * Ped. **

*Ped. * Ped. cres. * Ped. f **

8va

cres. f ff energico.

*Ped. * Ped. * Ped. * Ped. **

*Ped. * Ped. * sf*

ARIEL MAZURKA.

F. SPINDLER.



THE DEAREST SPOT OF EARTH.

A. BAUMBACH.



Musical score for 'DAL SEGNO AL FINE'. The score is written for piano (p) and includes a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score features a series of chords and melodic lines, with a final section marked 'DAL SEGNO AL FINE'. Pedal markings (Ped.) are present throughout the piece, indicating when to use the sustain pedal. The score ends with a double bar line and a repeat sign.

IT IS BETTER TO LAUGH THAN BE SIGHING.

FROM LUCREZIA BORGIA.

D. KRUG.

Allegretto ma non troppo.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *p*

8va

cres. *Ped.* *

poco dim. *cres.* *p* *rallent.*

8va *a tempo.* *glissando.*

ritenuto. *p* *ff* *sfz* *ffz* *ffz* *ffz* *furioso.* *cresc. molto.*

Ped. *Ped.*

IT IS BETTER TO LAUGH THAN BE SIGHING.

183

8VA

The musical score consists of five systems of staves. The first system includes the instruction *sempre. ff* and several *Ped.* markings. The second system continues with *Ped.* markings. The third system features *ff* and *f* dynamics, with *marcato.* markings under the bass line. The fourth system includes *sempre. ff* and *Ped.* markings. The fifth system, marked with *8VA*, shows a melodic line in the treble clef with *ff* dynamics.

CASTA DIVA.

FROM NORMA.

D. KRUG.

Andante sostenuto assai.

con espressione.

p Ped. * Ped. * dim.

8va

Ped. * Ped. *cres.* * Ped. *dim.* * *p* Ped. *

8va

dim. Ped. *cres.* * Ped. *dim.* * Ped. *

8va

Ped. * Ped. * Ped. * Ped. *cres.* * Ped. * Ped. *

8va

f *sempre cresc* Ped. * Ped. * Ped. * *al.* Ped. * *ff* Ped. * Ped.

CATA DIVA.

185

The image displays a piano score for a piece titled "CATA DIVA." on page 185. The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The piece is characterized by its use of the piano pedal, indicated by "Ped." markings and asterisks. The score is divided into five systems, each with a treble and bass staff. The first system begins with a "Ped." marking and a "poco riten. p" instruction. The second system features a "leggiere." marking and a "cres." instruction. The third system includes a "p" marking and a "Ped." instruction. The fourth system has a "dim." marking and a "ritenuto." instruction. The fifth system concludes with a "ritard." marking and a "dim." instruction. The score is framed by decorative corner ornaments.

ped. * *ped.* poco riten. *p*
dim. *ped.*

leggiere. *cres.* *dim.*

p *ped.* *ped.* *cres.*

dim. *ritenuto.* *p* * *ped.* * *cres.*

ritard. *cres.* *ff* *ped.* *ritard.* * *p* *ped.* *ritard.* e *dim.* *

ARIA ALLA SCOZZESE.

VARIATIONS.

Andantino Grazioso.
Tema.

T. VALENTINE.

The first system of musical notation for the theme. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment of chords and single notes. A 'Ped.' (pedal) marking is placed below the bass staff. An asterisk (*) is placed between the two staves.

The second system of musical notation for the theme, continuing the melody and accompaniment from the first system. It includes a 'Ped.' marking and an asterisk (*) between the staves.

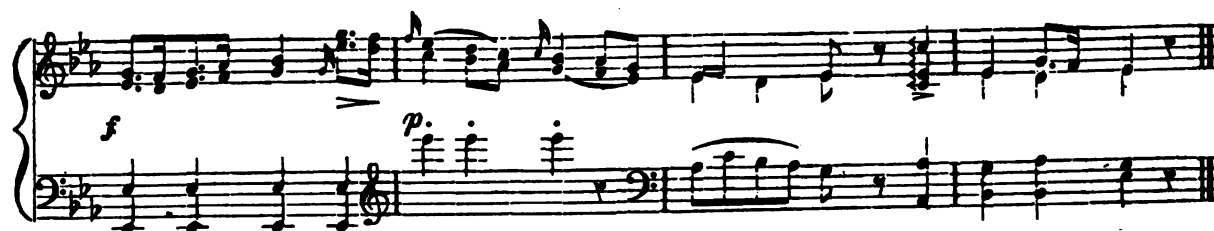
The third system of musical notation for the theme. It continues the melodic and harmonic development. It includes a 'Ped.' marking and an asterisk (*) between the staves.

The fourth system of musical notation for the theme, concluding the main theme. It includes a 'Ped.' marking and an asterisk (*) between the staves.

Var. 1.

The first system of musical notation for Variation 1. It features a more complex melodic line in the treble staff, including some triplets and sixteenth notes. The bass staff continues with a steady accompaniment. Dynamic markings 'f' (forte) and 'p' (piano) are present. The system concludes with a double bar line.

ARIA ALLA SCOZZESE.



Var. 2.
Con delicatezza.



ARIA ALLA SCOZZESE.



Var. 3.

Vivace.



ARIA ALLA SCOZZESE.

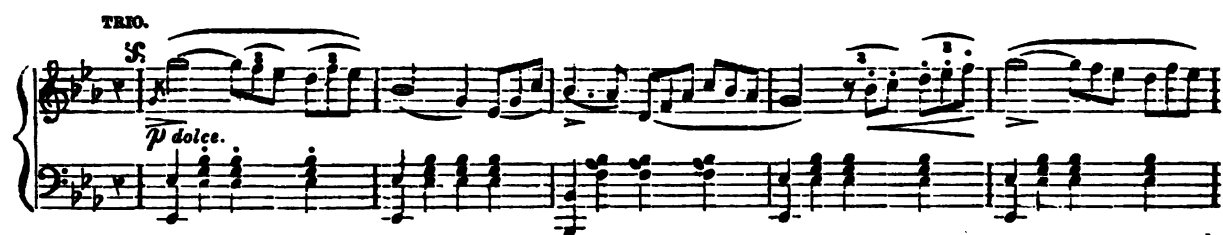
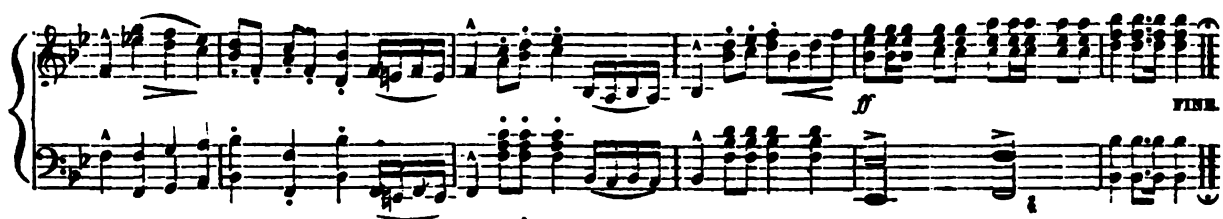
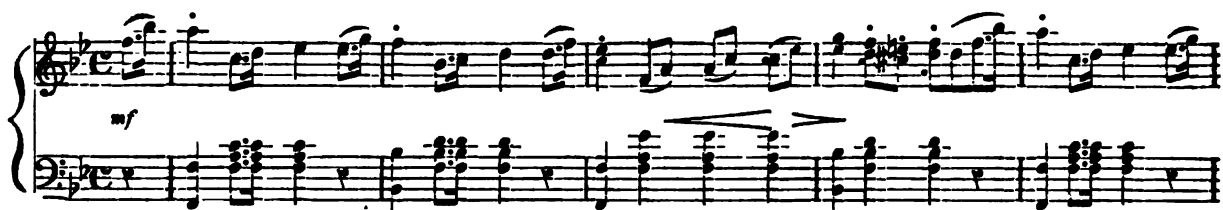
189

The musical score is written for piano and features a variety of musical notations and performance instructions. It is organized into six systems, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The score includes the following markings and features:

- First System:** The right hand begins with a melodic line, and the left hand provides a rhythmic accompaniment. A *cres.* (crescendo) marking is placed above the first measure of the right hand.
- Second System:** Continuation of the melodic and accompanimental lines.
- Third System:** The right hand features a more complex, rapid melodic passage. A *Brillante.* marking is placed above the first measure of the left hand. An *8va* (octave) marking is placed above the final measure of the right hand.
- Fourth System:** The right hand continues with rapid, flowing notes. A *loco.* (loco) marking is placed above the first measure of the right hand. A *dim.* (diminuendo) marking is placed below the final measure of the right hand.
- Fifth System:** The tempo changes with the instruction *Accelerando.* placed above the first measure of the right hand. The right hand features a series of chords and moving lines. A *f* (forte) marking is placed below the first measure of the left hand. A *dolce.* (dolce) marking is placed above the final measure of the right hand.
- Sixth System:** The final system of the piece, concluding with a double bar line in both hands.

CAMPAIGN MARCH.

F. W. SMITH.



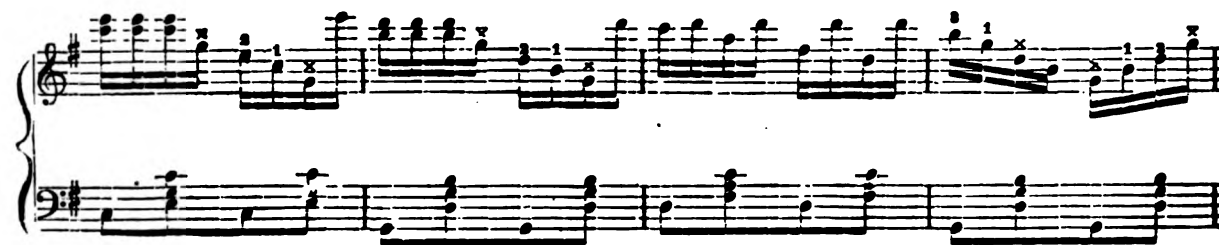
THE GOLDEN LINNET POLKA.

191

JEAN LYSBERG.

The musical score is written for piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The second system continues the melody and accompaniment. The third system features a forte (*f*) dynamic in the bass staff. The fourth system concludes with a double bar line. The fifth system begins with a forte (*f*) dynamic in the bass staff. The sixth system includes dynamic markings of *deces.* (decrescendo) and *cres.* (crescendo) in the bass staff, and a forte (*f*) dynamic in the treble staff.

THE GOLDEN LINNET POLKA.



THE GOLDEN LINNET POLKA.

193



D.O.

GALLOPADE QUADRILLE.

F. HUNTEN.

Allegretto.

First system of music, piano (*p*), 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

Second system of music, piano (*p*) to mezzo-forte (*mf*). The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature has one sharp (F#). The system ends with a repeat sign and a double bar line.

POST HORN.

Third system of music, forte (*f*). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

Fourth system of music, piano (*p*). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

Fifth system of music, mezzo-forte (*mf*). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The system ends with a repeat sign and a double bar line.

DAL SEGNO.

AMELIE WALTZ.

H. C. LUMBYE.

Allegro non troppo.

p *pp* *dol. p* *mf* *p* *cres.* *p* *cres.* *f* *dim.* *p* *dim.* *pp*

AMELIE WALTZ.

The musical score for 'Amelie Waltz' is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The first system begins with a piano introduction marked 'legato. ben.' in the bass staff, followed by a melody in the treble staff marked 'sf' and 'pp'. The second system continues the melody with 'cres.' and 'mf' markings, and a piano accompaniment marked 'legato.' and 'p dol.'. The third system features a melody marked 'cres.', 'fz', and 'dim.', with a piano accompaniment marked 'f'. The fourth system shows a melody marked 'f' and a piano accompaniment marked 'p'. The fifth system continues the melody and piano accompaniment. The sixth system concludes the piece with a melody marked 'f', 'dim.', 'p', and 'cres.', and a piano accompaniment marked 'f'.

legato. ben.

sf *pp*

cres. *mf* *legato.* *p dol.*

cres. *fz* *dim.*

f

p

f *dim.* *p* *cres.*

AMELIE WALTZ.

197

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The upper staff features a series of eighth and sixteenth notes, with a crescendo (*cres.*) marking. The lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piece. The upper staff shows a decrescendo (*dim.*) followed by a very piano (*pp*) legato passage. The lower staff continues with a steady accompaniment. The system ends with a continuation line.

The third system features a crescendo (*cresc.*) in the upper staff, reaching a fortissimo (*ff*) dynamic. The lower staff maintains its accompaniment. The system concludes with a piano (*p*) dynamic marking.

The fourth system includes a decrescendo (*dim.*) in the upper staff, followed by a crescendo (*cres.*) and the vocal line "cen - do." in a legato style. The lower staff continues with its accompaniment. The system ends with a piano (*p*) dynamic marking.

The fifth system shows a continuation of the piece with eighth and sixteenth notes in the upper staff and a steady accompaniment in the lower staff. The system concludes with a continuation line.

The sixth system features a crescendo (*cres.*) in the upper staff, reaching a forte (*f*) dynamic. The lower staff continues with its accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

THE ALPINE HORN.

TH. OESTEN.

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with chords and some melodic movement. The voice part consists of a single line of music. The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics "The Rose Tree" are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment using chords and single notes. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords. The score is divided into two systems, each containing four measures. The first system ends with a double bar line, and the second system also ends with a double bar line. The music is written in a clear, legible font.

THE ALPINE HORN.

199

VARIAION.

A musical score for a piano piece titled "THE ALPINE HORN." with the subtitle "VARIAION." (sic). The score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece features intricate melodic lines in the treble and complex, often syncopated, accompaniment in the bass. Dynamics include piano (p), forte (f), and fortissimo (ff). A "Cresc." (crescendo) marking is present in the third system. The score is framed by decorative corner ornaments.

Q U A R T E T T E.

From the Opera, I PURITANI.

Arranged by J. A. PACHER.

LARGHETTO.

CANTABILE.

p

pp

p

f

mf

p

mf

p

SOLO VOCE.

A TEMPO. pp.

QUARTETTE.

201

First system of musical notation, measures 1-4. The treble and bass staves show a complex melodic and harmonic texture. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated by 'PED.' with a star symbol.

Second system of musical notation, measures 5-8. The melody continues with various dynamics including *mf* (mezzo-forte) and *p*. Pedal points are marked throughout the system.

Third system of musical notation, measures 9-12. The vocal line in the treble staff includes the lyrics 'ORIS - GEN - DO.' and 'DIM.' (diminuendo). Dynamics include *p*. Pedal points are indicated.

Fourth system of musical notation, measures 13-16. The music features a mix of *mf* and *p* dynamics. Pedal points are present in the bass line.

Fifth system of musical notation, measures 17-20. The treble staff includes the lyrics 'ORIS - GEN - DO' and 'ff' (fortissimo). Dynamics include *p* and 'RIT. A TEMPO.' (Ritardando then back to tempo). Pedal points are marked.

Sixth system of musical notation, measures 21-24. The system concludes with a 'RITARD pp' (Ritardando, pianissimo) instruction. Pedal points are indicated.

NIGHT BELL GALLOP.

COMPOSED BY

CH. D'ALBERT.

— 5020 —

BOSTON, Published by HENRY TOLMAN & Co., 291 Washington St.

— 5020 —

Introduction.



TRIMOLA.

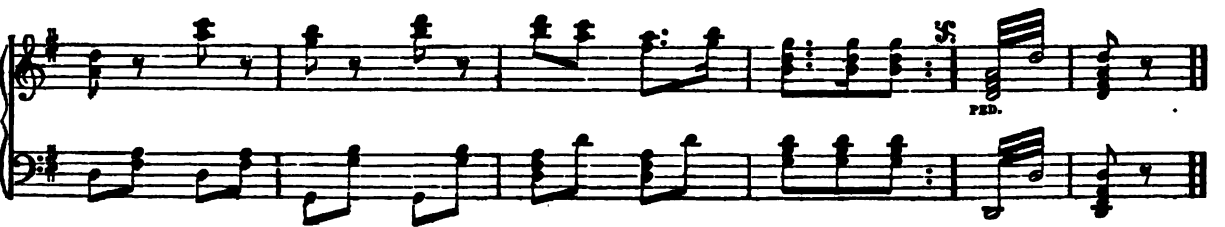
Gallop.



ff

THE NIGHT BELL GALLOP.

203



SLEEPER SONG.

By J. A. PACHER.

ANDANTE
CON MOTO.

The musical score for "SLEEPER SONG" by J. A. Pacher is presented in five systems. The tempo is marked "ANDANTE CON MOTO." The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked "DOL." (dolce). The second system includes a "DOL." marking. The third system includes a "DOL." marking. The fourth system includes a "DOL." marking. The fifth system includes a "mf STREMITO." marking and a "p rit." marking. The score is decorated with ornate corner flourishes.

SLUMBER SONG.

205

First system of musical notation. Treble and bass staves. Includes markings: *RET.*, *PP*, *A. TEMPO.*, and *FED.*

Second system of musical notation. Treble and bass staves. Includes markings: *RALL.*, *FED.*, *CRE.*, and *f*.

Third system of musical notation. Treble and bass staves. Includes markings: *p*, *CRE.*, *f*, *RET.*, *PP UNA CORDA,*, and *FED.*

Fourth system of musical notation. Treble and bass staves. Includes markings: *DEM.*, *ppp*, *RET.*, and *FED.*

Fifth system of musical notation. Treble and bass staves. Includes markings: *pp*, *pp*, and *FED.*

T E R Z E T T O .

FROM DOMENICI'S "BELLHARIO."

J. A. PACHER. Op. 38.

LARGHETTO.

PIANO.

CANTANDO LA MELODIA.

RITARD. A TEMPO.

DOLCE

A TEMPO.

RIT.

FED.

TERZETTO.

207

First system of musical notation (measures 1-4). The treble staff contains a melody with eighth and sixteenth notes. The bass staff provides accompaniment with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). Pedal points are indicated by "PED." with a star symbol. A crescendo is marked "CRES." at the end of the system.

Second system of musical notation (measures 5-8). The treble staff features a melodic line with a trill in measure 6. The bass staff has a more active accompaniment. Dynamics include *ff* (fortissimo), *rit.* (ritardando), and *pp* (pianissimo). A tempo change to "A TEMPO." is indicated. Pedal points are marked with "PED." and star symbols.

Third system of musical notation (measures 9-12). The treble staff continues the melody. The bass staff has a steady accompaniment. Dynamics include *p* (piano). Pedal points are marked with "PED." and star symbols.

Fourth system of musical notation (measures 13-16). The treble staff has a melodic line. The bass staff features a more active accompaniment with triplets. Dynamics include *ff* (fortissimo), *p* (piano), and *rit.* (ritardando). A tempo change to "A TEMPO." is indicated. Pedal points are marked with "PED." and star symbols.

Fifth system of musical notation (measures 17-20). The treble staff has a melodic line. The bass staff features a more active accompaniment with triplets. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). A tempo change to "A TEMPO." is indicated. Pedal points are marked with "PED." and star symbols. The system ends with a double bar line and the word "LOCO." above the treble staff.

POLKA.

A. LOESCHHORN. Op. 37.

ALLEGRETTO.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'ALLEGRETTO.' and the dynamics include 'p' (piano), 'f' (forte), and 'Crescendo'. The piece ends with a 'FINE' marking. The score is divided into six systems, each with a treble and bass staff. The first system includes a 'Crescendo' marking. The second system includes a 'p' marking. The third system includes a 'f' marking. The fourth system includes a 'p' marking. The fifth system includes a 'FINE' marking. The sixth system includes a 'Crescendo' marking.

POLKA.

209



THOUGHTS OF THEE.

Composed by FRITZ SPINDLER.

ALLEGRETTO. (♩ = 128.)

PIANO.

p

GRANDioso.....

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'ALLEGRETTO. (♩ = 128.)'. The dynamics are marked 'PIANO.' and 'p'. The first measure of the treble staff has a 'GRANDioso.....' marking above it. The system ends with a fermata over the final note.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The system ends with a fermata over the final note.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The system ends with a fermata over the final note.

pp

p

pp

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The system ends with a fermata over the final note.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The system ends with a fermata over the final note.

THOUGHTS OF THEE.

211

The musical score is written for piano and features six systems of music. The first system begins with a treble clef and a key signature of two flats. It includes dynamic markings such as *sf* (sforzando), *pp* (pianissimo), and *fz* (forzando). The second system continues the melody with various articulations. The third system shows a more complex texture with multiple *fz* markings. The fourth system features a series of *fz* markings and a crescendo. The fifth system is marked *DA CAPO AL FINE* and includes a *CODA* section. The sixth system concludes the piece with a *pp* marking and a final cadence.

PARTANT POUR LA SYRIE.

FRENCH AIR.

TEMPO DI MARCIA.

Introduction.

ff

TEMA.

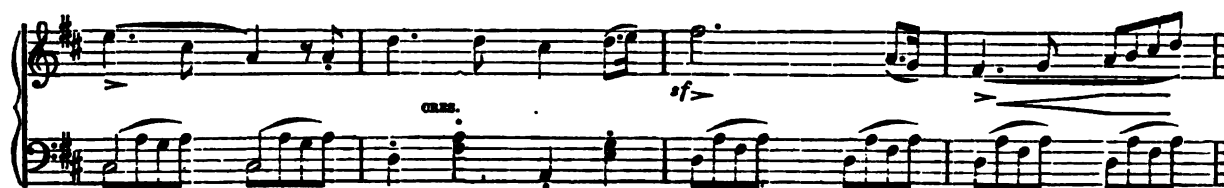
mf

mp

GRES

PARTANT POUR LA SYRIE.

213



IMMORTELEN WALTZ.

JOSEF GUNG'L.

p

pp

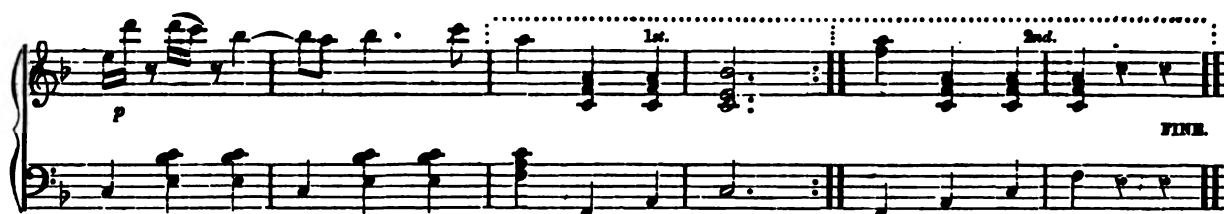
*CRAS. PED. * PED. f PED. * p*

*PED. * PED. * PED. p*

*f PED. **

IMMORTELLEN WALTZ.

215



LA FÉE DU BAL.

POLKA MAZURKA.

ED. VIÉNOT.

AD LIBITUM.

ENTRATA.

MAZURKA.

SEN CANTANDO.

A MARCATO.

LA FÉE DU BAL.

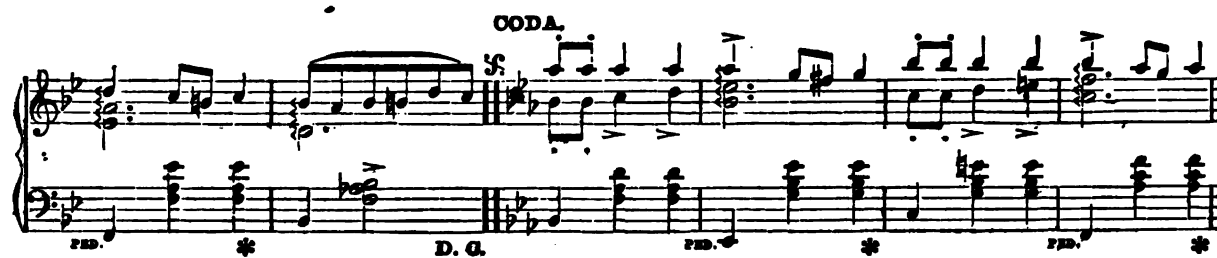
217





LA FÉE DU BAL.

219



IL BACIO, (THE KISS.)

WALTZ.

L. ARDITI.

ALLEGRO BRILLANTE—TEMPO DI VALSE.

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Allegro Brillante—Tempo di Valse'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'p', 'ff', and 'pp'. There are also performance instructions like 'con questo anima e ben marcato' and 'ben staccato'. The score is decorated with ornate corner pieces.

System 1: Starts with a treble clef and a key signature of one sharp. The first measure is marked 'f'. The second measure has a '1' above it. The third measure has a '1' above it. The fourth measure has a '1' above it. The fifth measure has a '1' above it. The sixth measure has a '1' above it. The seventh measure has a '1' above it. The eighth measure has a '1' above it. The ninth measure has a '1' above it. The tenth measure has a '1' above it. The eleventh measure has a '1' above it. The twelfth measure has a '1' above it. The thirteenth measure has a '1' above it. The fourteenth measure has a '1' above it. The fifteenth measure has a '1' above it. The sixteenth measure has a '1' above it. The seventeenth measure has a '1' above it. The eighteenth measure has a '1' above it. The nineteenth measure has a '1' above it. The twentieth measure has a '1' above it.

System 2: Starts with a treble clef and a key signature of one sharp. The first measure is marked 'p'. The second measure has a 'p' above it. The third measure has a 'p' above it. The fourth measure has a 'p' above it. The fifth measure has a 'p' above it. The sixth measure has a 'p' above it. The seventh measure has a 'p' above it. The eighth measure has a 'p' above it. The ninth measure has a 'p' above it. The tenth measure has a 'p' above it. The eleventh measure has a 'p' above it. The twelfth measure has a 'p' above it. The thirteenth measure has a 'p' above it. The fourteenth measure has a 'p' above it. The fifteenth measure has a 'p' above it. The sixteenth measure has a 'p' above it. The seventeenth measure has a 'p' above it. The eighteenth measure has a 'p' above it. The nineteenth measure has a 'p' above it. The twentieth measure has a 'p' above it.

System 3: Starts with a treble clef and a key signature of one sharp. The first measure is marked 'p'. The second measure has a 'p' above it. The third measure has a 'p' above it. The fourth measure has a 'p' above it. The fifth measure has a 'p' above it. The sixth measure has a 'p' above it. The seventh measure has a 'p' above it. The eighth measure has a 'p' above it. The ninth measure has a 'p' above it. The tenth measure has a 'p' above it. The eleventh measure has a 'p' above it. The twelfth measure has a 'p' above it. The thirteenth measure has a 'p' above it. The fourteenth measure has a 'p' above it. The fifteenth measure has a 'p' above it. The sixteenth measure has a 'p' above it. The seventeenth measure has a 'p' above it. The eighteenth measure has a 'p' above it. The nineteenth measure has a 'p' above it. The twentieth measure has a 'p' above it.

System 4: Starts with a treble clef and a key signature of one sharp. The first measure is marked 'ff'. The second measure has a 'ff' above it. The third measure has a 'ff' above it. The fourth measure has a 'ff' above it. The fifth measure has a 'ff' above it. The sixth measure has a 'ff' above it. The seventh measure has a 'ff' above it. The eighth measure has a 'ff' above it. The ninth measure has a 'ff' above it. The tenth measure has a 'ff' above it. The eleventh measure has a 'ff' above it. The twelfth measure has a 'ff' above it. The thirteenth measure has a 'ff' above it. The fourteenth measure has a 'ff' above it. The fifteenth measure has a 'ff' above it. The sixteenth measure has a 'ff' above it. The seventeenth measure has a 'ff' above it. The eighteenth measure has a 'ff' above it. The nineteenth measure has a 'ff' above it. The twentieth measure has a 'ff' above it.

System 5: Starts with a treble clef and a key signature of one sharp. The first measure is marked 'ff'. The second measure has a 'ff' above it. The third measure has a 'ff' above it. The fourth measure has a 'ff' above it. The fifth measure has a 'ff' above it. The sixth measure has a 'ff' above it. The seventh measure has a 'ff' above it. The eighth measure has a 'ff' above it. The ninth measure has a 'ff' above it. The tenth measure has a 'ff' above it. The eleventh measure has a 'ff' above it. The twelfth measure has a 'ff' above it. The thirteenth measure has a 'ff' above it. The fourteenth measure has a 'ff' above it. The fifteenth measure has a 'ff' above it. The sixteenth measure has a 'ff' above it. The seventeenth measure has a 'ff' above it. The eighteenth measure has a 'ff' above it. The nineteenth measure has a 'ff' above it. The twentieth measure has a 'ff' above it.

IL BACIO.

221.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords. A *pp* (pianissimo) dynamic marking is present in the bass staff. A *PED.* (pedal) instruction with an asterisk is located below the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a crescendo hairpin. The bass clef staff provides harmonic support. Above the treble staff, the text *CON GRAZIA.* is written. Below the treble staff, the word *DOLOR.* is written. The bass staff includes a *PED.* instruction with an asterisk.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *p* (piano) dynamic marking. A *PED.* instruction with an asterisk is at the end of the system.

Fourth system of musical notation. The treble clef staff shows a melodic passage. The bass clef staff has a *CRES.* (crescendo) marking. A *f* (forte) dynamic marking appears in the treble staff towards the end of the system.

Fifth system of musical notation. The treble clef staff features a melodic line. The bass clef staff has a *ff* (fortissimo) dynamic marking. A *PED.* instruction with an asterisk is at the end of the system.

First system of musical notation. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The music is marked *ff* (fortissimo) at the beginning and *f* (forte) later. The bass staff contains a continuous accompaniment. Pedal points are indicated by 'PED.' and asterisks (*) below the staff.

Second system of musical notation. The treble staff is marked *p dolcissimo.* (piano, very soft). The bass staff continues the accompaniment. Pedal points are indicated by 'PED.' and asterisks (*) below the staff.

Third system of musical notation. The treble staff features dynamic markings *fz* (forzando), *f* (forte), and *p* (piano). The bass staff continues the accompaniment. Pedal points are indicated by 'PED.' and asterisks (*) below the staff.

Fourth system of musical notation. The treble staff is marked *p* (piano). The bass staff continues the accompaniment. Pedal points are indicated by 'PED.' and asterisks (*) below the staff. The system concludes with the instruction 'FINE. A POCHI'.

Fifth system of musical notation. The treble staff is marked *f* (forte). The bass staff continues the accompaniment. Pedal points are indicated by 'PED.' and asterisks (*) below the staff.

IL BACIO.

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First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present in the bass staff. A pedal point instruction "PED." with an asterisk is located below the bass staff.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff includes dynamic markings for *fz* (forzando), *DOLCE* (dolce), and *p* (piano). Pedal point instructions "PED." with asterisks are placed below the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff includes the instruction "CRESO. A POCO." (crescendo a poco) and "CRES." (crescendo). Pedal point instructions "PED." with asterisks are placed below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a fortissimo (*ff*) dynamic marking. Pedal point instructions "PED." with asterisks are placed below the bass staff.

Fifth system of musical notation. The treble clef staff concludes the piece. The bass clef staff includes a fortissimo (*ff*) dynamic marking and a "FINE." instruction. Pedal point instructions "PED." with asterisks are placed below the bass staff.

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